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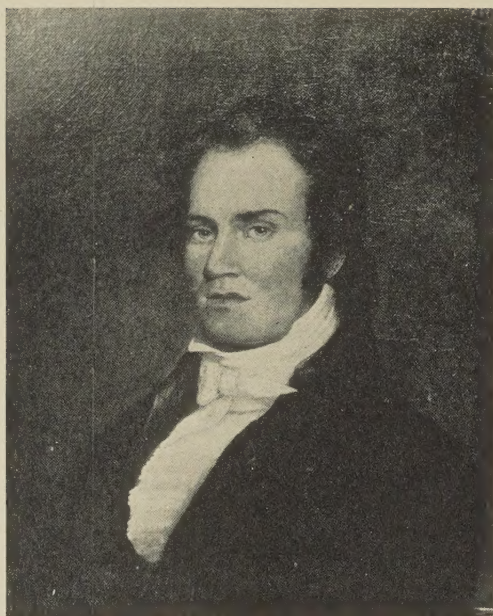
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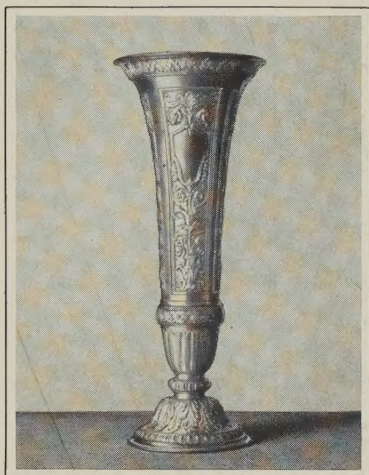
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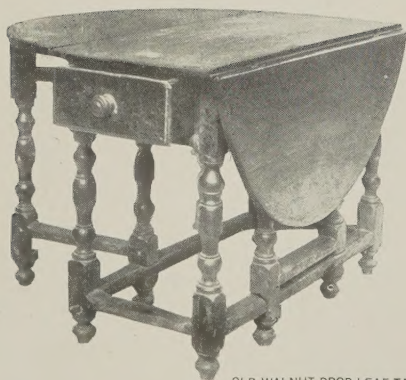
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The October issue (Volume 5, Number 3) contains the following illustrated articles:

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EUGÈNE ISABEY

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DANTE GABRIEL ROSSETTI: ILLUSTRATOR

By Elisabeth Luther Cary

GERMAN WOODCUTS
OF THE FIFTEENTH CENTURY

By Emil H. Richter

THE PRINT-COLLECTOR'S QUARTERLY is published in February, April, October and December of each year. It measures 7 x 4 3/4 inches, contains about 100 pages of text and 40 illustrations, and is bound in gray paper covers. It is the only periodical in English, in Europe or in America, devoted exclusively to etchings, engravings and drawings.

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PLATES

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R. I.**
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WAR TIME
Including
Proxipiece
WASHING FOR THE SOLDIERS,
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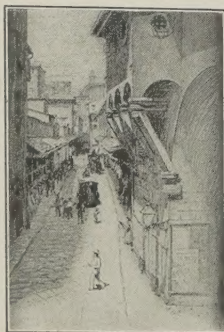
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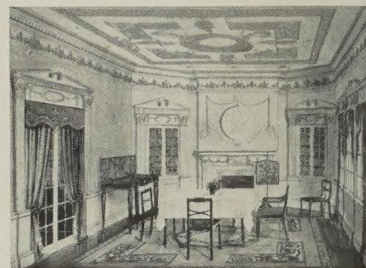
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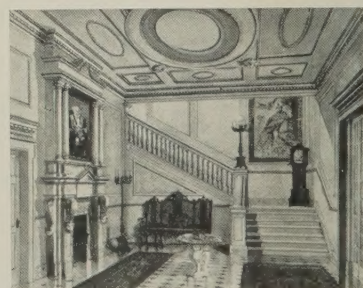
PRATT INSTITUTE ART SCHOOL

The Pratt Institute Art School of Brooklyn, N. Y., this September will add a new course to its many other well-known courses. A class in MURAL PAINTING will be formed. It will be limited to a small number and to students of art schools who have had such training as will thoroughly qualify them to take up the work. The instructor will be Mr. Will S. Taylor, who is at present engaged on the great mural canvases in the North Pacific hall of the American Museum of Natural History, New York City. Five afternoons each week will be devoted to mural painting by the students of the class, opportunity being furnished mornings to draw and paint from life. The work will be thoroughly professional, students designing and painting compositions for special purposes and places, some of which have already been arranged for in Brooklyn buildings.



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colour. An evening class for the study of interior decoration and the rendering of perspective interiors in period styles will be organized September 29. This class is intended for draftsmen and others who have had the necessary preparation. The instructor will be Alexander Baroggio, well known in New York City for his professional work.

Many of the day classes of the Pratt Art School are rapidly reaching their limit in numbers. On July 1, three months before opening of the school, 115 had already been admitted to the Normal classes, 80 to the Architectural, 46 to the Interior Decoration, 60 to the Commercial Illustration, and 70 to the General Art and Pictorial Illustration classes, and many others to the Jewelry and Crafts classes. In addition, over 200 had been admitted to the evening classes. Applicants for day courses are admitted only by examination or on presentation of drawings.

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

The fortieth year of the school begins on October 4, 1915. Thirty-nine years of striving to uphold the highest ideals is a record of which any school may be proud. A committee has been formed to devise some fitting way of celebrating this fortieth anniversary. Past pupils of the school will be asked to help.

In the autumn Miss Alice J. Morse, formerly director of the Department of Design of the Drexel Institute, joins the teaching force as an instructor in the Department of Design.

During the past year four more pupils registered than in the previous year; a somewhat unusual record for an "off year." There were 236 pupils in the school; 79 others took the lecture courses, special classes, etc., a total of 315. In the courses of lectures the largest average attendance was 64, in Mr. Hale's "Artistic Anatomy"; Mr. Elliott's "Evolution of Painting" (listed with the Harvard University Extension courses) was attended by 33 persons not regular students in the school.

Two new classes were formed: one, in etching, was conducted by Mr. Emil H. Richter, of the Department of Prints, with



PORTRAIT BY PUPIL OF THE SCHOOL OF THE MUSEUM OF FINE ARTS AWARDED SEARS PRIZE, 1915

an average attendance of 15; the other, a special class in drawing arranged for picked pupils from the high schools of Boston, had 21 pupils. These classes proved so successful that both are to be continued.

A retrospective exhibition of student work was held in the museum at the time of the opening of the new Evans Galleries of Paintings. The usual exhibition of summer work was held in the Museum; Miss Warren and Miss Walsh winning the prizes offered. A competition for scenery and costumes for a Chinese pantomime, given at the N. E. Conservatory of Music, was won by Miss Allen and Miss White. A scholarship offered by the Women's Educational and Industrial Union—a year's apprenticeship with Mr. Gebelein in silversmithing—was held by Miss Lee.

The Cummings' Traveling Scholarship was awarded to Maurice E. Day, of Damariscotta, Me. The Sears' prize in the advanced painting class was won by Elizabeth M. Walsh.



SKETCH FROM LIFE BY STUDENT IN
STICKNEY MEMORIAL SCHOOL

STICKNEY MEMORIAL SCHOOL OF ART

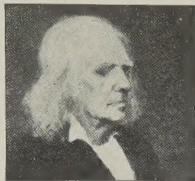
The Stickney Memorial School of Art, Pasadena, California, began its second year on Monday, September 27. The school is conducted under the auspices of the Pasadena Music and Art Association and is rapidly becoming one of the most important in the West.

This year there has been added to the courses of instruction previously offered a class in modeling and a department of interior decoration and design.

At the close of the last school year in June an exhibition of students' work was held, which was highly gratifying to both the faculty and the Music and Art Association. Referring to this exhibition the art critic of the Los Angeles Times wrote of his "great satisfaction that the future artists of our sister city have fallen into such safe—such finely capable—hands, . . . those of Jean Mannheim and C. P. Townsley, both strong artists of long and varied experience.

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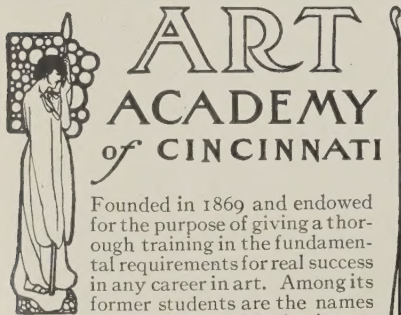
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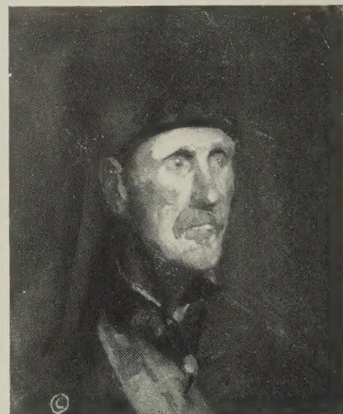
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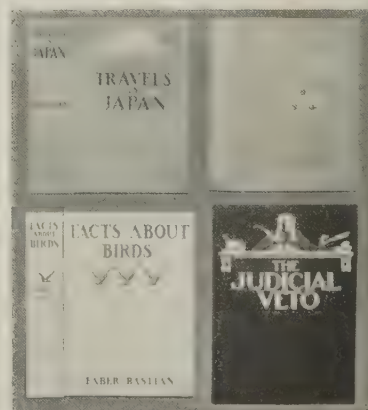
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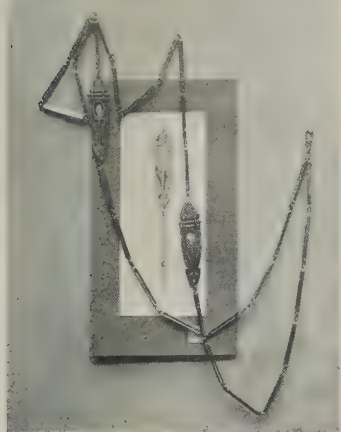
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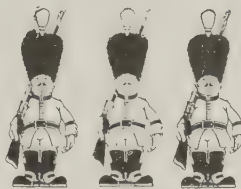
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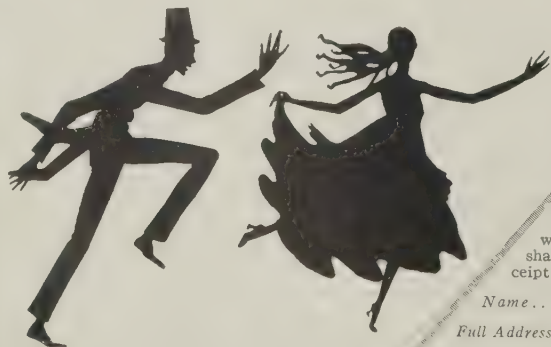
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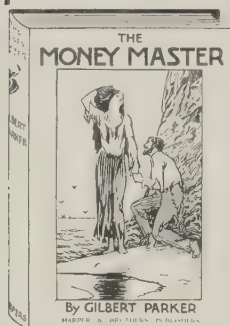
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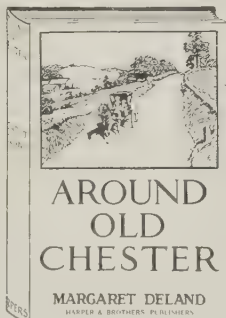
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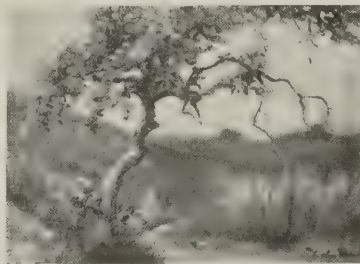
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(Continued on page 19)

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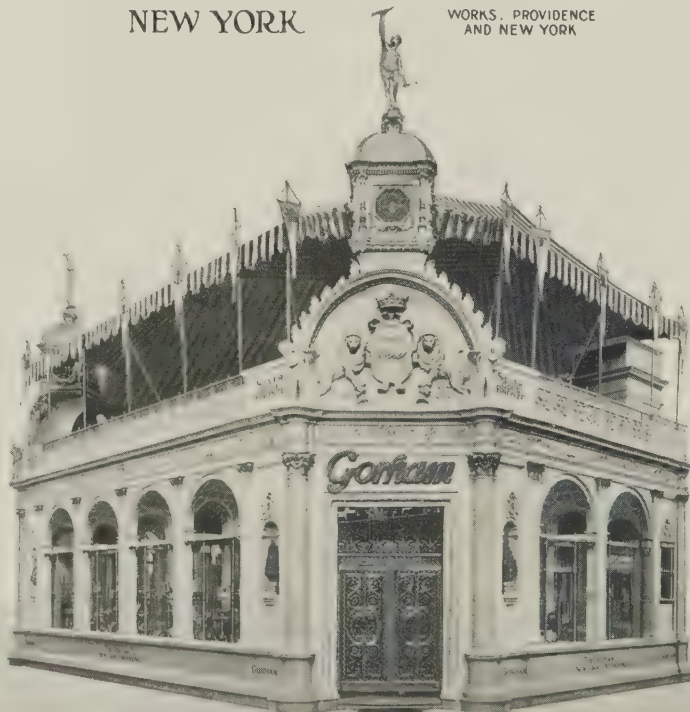
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"WASHING FOR THE SOLDIERS, DOUARNENEZ." FROM
A SKETCH IN COLOURED CHALKS BY W. DOUGLAS ALMOND, R.I.

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T HOUGHT AND THINKING IN ARCHITECTURE—SOME COM- MENTS ON THE WORK OF HARRIE T. LINDBERG BY C. MATLACK PRICE.

CRITICISM of the strictly academic sort proceeds along certain fixed lines, either comparing its object, point for point, with some established criterion, or analyzing it in accordance with some established group of requirements. It is possible that this sort of criticism hits the mark in some cases; in the case of architecture it rarely hits the mark, because it does not accept or recognize the mark, namely, the inner and governing forces and elements in architectural design. It is the kind of criticism that would delineate a man's character by comparing the features of his face with Apollo Belvedere, or

checking off the measurements of his body with the standards of an anatomical chart.

It is hardly surprising, then, that there is a good deal of this sort of criticism which is either too loose or too rigid; some of it written by critics who (in one direction) know too much about architecture, and some by critics who (in every direction) know too little about architecture. Neither would feel that it was necessary, supposing it occurred to him at all, to distinguish between architectural thought and architectural thinking, even if he judged architectural thought to be worthy of critical comment.

To discern the significant facts of an architectural work, a certain amount of plain knowledge is obviously essential, but the plainer it is the better, and over-familiarity with the "Seven Lamps," for instance, is not only unessential but actually detrimental. The worst manner in



RESIDENCE OF DR. J. F. ERDMANN, EASTHAMPTON, L. I.

DESIGNED BY H. T. LINDBERG
(ALBRO & LINDBERG)

Thought and Thinking in Architecture

which to determine what you think about the architecture of St. Thomas' Church, on Fifth Avenue, is to store your mind with what Ruskin thought about Giotto's Tower in Florence.

Given some knowledge of style, and of historic precedents and the like, and a certain amount of discrimination, good taste and perception—what of the more intangible qualities that form very vital factors in architecture? Here is an Italian villa, Americanized. Here is another. Both appear to be well done, but one seems to be better

could never be academically labelled "good" or "poor," are, in fact, good, and for reasons of which no cognizance is taken in academic criticism.

It is very important to distinguish between architectural thought and architectural thinking. The first is often apparent in American buildings, the second is very rarely seen. The difference lies in this, that *thought* is too final, too uncompromising, and must result in architecture which is cold, no matter how perfect it is. *Thinking* is never final, even while the work is under



HOLLOW HILL FARM, CONVENT, N. J.

DESIGNED BY H. T. LINDBERG (ALBRO & LINDBERG)

than the other. Why? A complete knowledge of the entire art and architecture of the Renaissance in Italy may not help you to determine, because it will have been partly history, partly form, and mostly some one's personal opinion.

Any competent consideration of a work of architecture should be based on a full appreciation and understanding of the nature and value of imagination, technique, feeling and, above all, of *thinking* in architecture. The critic is then enabled to see as the architect has seen, or to see where the architect has been blind—and perhaps discover, as well, why many buildings which

construction. Most architects feel that they have blundered in some way if they feel called upon to make changes after the work is commenced, and in this they are wrong, and should feel more disturbed if the work progressed to a close without their having been able to think of any one detail which might better be changed. They should feel in this instance that their sense of invention had become impaired.

The schools are a good deal at fault in this, because there is too much tendency to "study" on paper and practically no tendency at all to think. It is difficult, of course, for a student to

Thought and Thinking in Architecture



DETAIL OF THE KERR RESIDENCE
SHEWING POOL AND TERRACE
DESIGNED BY H. T. LINDBERG
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Thought and Thinking in Architecture

architect's vocabulary. Style in architecture embraces form, as style in writing embraces vocabulary, but neither in architecture nor in writing should style become the *end* instead of the *means* of expression.

With Mr. Lindeberg we find an easy familiarity with several styles, for there is in his work much that is English, much that is Italian, much that is "Colonial," and a little that is French—and most that is a personal handling of living archi-

styles as he has drawn upon for inspiration. At the outset of his career, in the original firm of Albro & Lindeberg, he scored a remarkable success with a great country house of the "picturesque" type—the Stillman house, in the Pocantico Hills, which attracted wide attention, and added a unique chapter to the annals of American country house architecture. There was in this house much that characterizes modern English houses, and some subtly but strongly



RESIDENCE OF H. L. BATTERMAN, MILL NECK, L. I.
SHOWING PORTION OF GARDEN FRONT

DESIGNED BY H. T. LINDEBERG
(ALBRO & LINDEBERG)

tectural problems—not a piece-by-piece restoration, or an exemplar of architectural forms, devoid of imagination even if ingenious, and devoid of thinking, even if the result of some kind of stereotyped thought.

The master of style, in painting or architecture, is he who can observe style, yet work in an individual vein—conformity, but not slavery. I have said elsewhere that Mr. Lindeberg might long ago have formed a protective alliance with English country houses or Italian villas—but he has preferred to keep throughout his work a dominant strain of individuality, and has given us distinctly American versions of such European

infused charm of the ever-charming Queen's "play-house" at Little Trianon and much, also, that soon came to be known, and is now readily recognized, as "Lindeberg." The same early period of the firm produced a good many other houses, large and small, excellent in their expression of qualities of domesticity, and important as contributions to American country house design.

Later came the manor house and other buildings on the estate of Tracy Dows, Esq., at Rhinebeck-on-the-Hudson. Here was a house of style and type, distinctly "American," individually and splendidly handled—dignified in its



Thought and Thinking in Architecture

general character and thoroughbred in its detail.

The next three important houses were those for Messrs. Babcock, Rossiter and Kerr, located, respectively, at Lake Forest, Illinois, Glen Cove, Long Island, and White Plains, New York, combining picturesque charm and architectural nicety to a marked degree, and expressive in their execution of a distinct advance in *surety* of architectural thinking on the part of the designer. The first was essentially English, and delightful in its sympathetic handling. The second shewed less of the English character, and a little more of the designer's personal concept. The third struck a very significant note in the development of the Americanized version of the Italian villa. All three of these houses brought out Mr. Lindeberg's conviction of the desirability of the uniform and attractive "garden front" (an English idea in planning), with the service wing thrown over to the entrance front and screened by substantial planting.

The latest achievements embrace a group of houses which seem to express, in the spontaneity and freedom of their design, a positive quality which can only be called architectural gladness.

The houses for Messrs. Paul Moore (Hollow Hill Farm) and J. T. Gillespie are peculiarly rich in their values of the picturesque, and blythe in their assurance of well-bred informality—qualities in which Mr. Lindeberg has now developed such fluent mastery, that it appears in a number of his smaller houses.

The great Batterman house, at Mill Neck, on

Long Island, recalls the stately dignity of the Tracy Dows manor—a house expressive of the very best and most admirable qualities of American country life, rendered in fitting architectural terms. And if one were in danger of entertaining a supposition that the apparent informality of Mr. Lindeberg's "picturesque" houses might be an argument against his ability to achieve scholarly rendering of nice detail, the doorways of these two houses would permanently dispel the illusion.

To a designer of individuality, the following of historic precedent need by no means imply mere copying—it is merely that he happens to express his architectural ideas in stylistic terms, and these terms, even if executed with the utmost nicety and urbanity, afford ample opportunity for individual expression.

One regards the stylistic freedom of the Moore and Gillespie houses as remarkable evidence of architectural thinking—of a mind to which design appears as a pleasantly cursive and essentially untrammelled inspiration, and not as a set of fixed academic rules and rigid precedents.

Nor, in this matter of purely academic nicety, it must be remembered, has Mr. Lindeberg ever been an insurgent or a secessionist—master of many styles, but slave to none, his work very clearly shows that he has gone on *thinking*, and has never from the first allowed the personal and living spontaneity of his design to become petrified into anything so final or uncompromising as mere *thought*.

European Influences in Modern Interior Decoration



ENTRANCE HALLWAY

BY P. T. FRANKL

EUROPEAN INFLUENCES IN MODERN INTERIOR DECORATION BY ANTON HELLMANN

FIFTEEN years ago Friedrich Nietzsche said: "An aye, a nay, a straight line and a goal," and Art all over the world responded to that cry. It was an appeal for something direct. It registered the existence of a need, and an attempt was then made to satisfy that need. When this discovery was made, art in all of its manifestations showed that the time had come to throw off the shackles of artificiality and to become sincere. The photographic in pictorial art and over-ornamentation in the decorative arts had run their course. The effect of the Nietzschean aesthetics on the art impulse of the world has been, no doubt, more or less problematic; the fact remains, however, that underneath all of the modern art forms there is to be felt, unmistakably, an attempt to strike out directly for a goal. An effort is being made to see an object and to see its essence, and then to interpret that object and its essence exactly as they are. In a word, whether we are considering

sculpture or painting, architecture or interior decoration, the demand of the modern spirit is directness, sincerity.

Interior decoration, like every other expression of art, has felt the effect of this revolution. It is more than a hundred years since the room has been considered as a unit. Plan and harmony of colour or design apparently did not enter the minds of the men who furnished and decorated the rooms produced between the time the First Empire ended and the beginning of the nineteenth century. A room is really a success from an artistic standpoint only when it expresses to its full extent, and in a beautiful way, the functions of that room and no other functions. A living-room that has more of the characteristics of a drawing-room or reception-room than of a living-room is not a successful interpretation, excepting in the rare instances where such a room might be designed for people of very stiff and formal natures, to whom no other surroundings would be amenable. A dining-room, crowded with superfluous furniture and useless ornaments, dishes, silverware, and what not, must necessarily be robbed of much of its directness, and conse-

European Influences in Modern Interior Decoration



WALLS SILVER GRAY, WITH PANELS
OF BRIGHT-HUED FLOWERS ON
INTENSE YELLOW GROUND, AND
FURNITURE IN YELLOW AND GRAY

BY E. H. & G. G.
ASCHERMAN

quently of much of its effectiveness as a room where people may sit to eat in comfort and restfulness. When a room or a house is built, decorated, and furnished for certain definite individuals, and for their definite needs and purposes, there is brought about a situation that can produce successful results in modern interior decoration. These ideas hold equally true in public work. A restaurant that looks like a picture gallery or a salesroom for crockery or glassware is not an artistic success as a restaurant. A restaurant designed as a place for eating, without distracting features but with the essential articles made as beautiful as the artist knows how to make them, is likely to prove an artistic unit.

Prior to the war three countries in Europe were showing a great deal of activity in the decoration of interiors. They were France, Germany, and

Austria. "A piece of furniture," said a writer in one of the leading German magazines, "is a thing. When, however, a number of them are gathered together, making a room or a house, a collection is formed which is an organism and which represents you, in fact is you yourself." When the aggregations of peoples called nations furnish their collected homes, they in their turn are holding up, for the world to gaze upon, their bared souls. So the work that the French people were doing, and are doing, is French, and has all of the delicacy as well as all of the frothiness of this gaiety-loving people. So, too, the production of the German nation possesses characteristic Teutonic qualities. Along with its romance and its deep-felt sentiment it carries along with it the burden of German weight and clumsiness. If Henri Bergson is not too old-fashioned, we may use his terminology and call these two prominent types of modern decoration by the names of the two elements which seem to him to be uppermost in importance in the human psychic construction, characterizing the German and Austrian work as the result of intellectual activity, and the French work as instinctive, intuitive.

Whatever work in interior decoration has been



DRESSING ROOM IN YELLOW, WHITE
AND GREEN, WITH A TOUCH OF BLACK

BY E. H. & G. G.
ASCHERMAN

European Influences in Modern Interior Decoration

done in America of a new or modern nature shows clearly the influence of one or the other of these two countries. In this and a subsequent article will be shown examples of modern decorative furnishings in America. The illustrations accompanying this article show interiors in which the German and Austrian influence is very pronounced; indeed the only modifications are those made necessary by the limitations of certain American conditions. The next article will illus-

Frenchman, and in the work which shows his influence here in America, is found a rhapsodic character, often most exquisite in the intuitive use of colour, and in the hap-hazard design. Most of the French decorators are graduated from the establishments of dressmakers and their product betrays its source. The rooms are draped as a dressmaker would drape a garment, with utter disregard for constructive emphasis and in colour often most beautiful, but with no consideration



A BEDROOM

BY P. T. FRANKL

trate work done here shewing the influence of France.

Decoration in Germany and Austria (to the casual observer they are sufficiently alike to be classified together, and underneath all the superficialities they have much the same backbone and background) has all of the logical elements, all of the constructive reality of the work of a trained architect showing the result of the deep study of design. The colour, too, is always clear, pure and accurate. In the work of the modern

for any of the accepted ideas of harmony in colour.

In the two interiors by Mr. Frankl we see actively patterned wall and floor surfaces used in a simple and effective way. While these surfaces are actively patterned they have avoided the confusion which we still remember as having been so distasteful to us a dozen or fifteen years ago. With the beginning of the "Arts and Crafts" movement came a fashion for using neutralised or much-wedded colours, mostly dull

European Influences in Modern Interior Decoration



TEXTILES DESIGNED BY A. A. BESEL AND EXECUTED BY THE CRAFTS AND ART STUDIO

the European interiors a room otherwise very fine is almost ruined by the atrocious fittings for lighting that are hung from the ceilings and stuck out as excrescences from the walls. Our carpets, too, are finer than any others that are used. Chinese rugs and an occasional Oriental rug in which the colour and design are thoroughly subdued, these together with plain and nearly plain carpets are the only things that the decorator of taste will use. Walls, ceilings, and floors are backgrounds; this is almost a law, so few exceptions are there to this rule. They are backgrounds and should be kept so. A black velvet carpet, spotted with a design of gaily coloured pink roses with vivid green foliage, is too noisy to give much opportunity for attention to the furniture which is placed

orange and green, at the same time the vogue for plain surfaces for wall and floor came to be an obsession. The pendulum is swinging from that extreme point. There is place for patterned surfaces and for intense colour; we cannot always tolerate the monotony of the forest colours or of uninterrupted areas of plain spaces.

The bedroom is perhaps the most successful of the rooms illustrated here. The use of the prints of eighteenth-century English portraits is unfortunate; they are out of place in subject and do not compose well on the wall. In this bedroom is found a better lighting arrangement than is usual in the rooms of the German interior decorator. No more artistic carpets or lighting-fixtures than those in America can be found anywhere in the world. In nearly all of the work of American decorators of taste, the lighting is done entirely from the side-walls and tables. In



FURNITURE UPHOLSTERED IN MATERIALS DESIGNED BY A. A. BESEL

Impressions of Brittany in War Time



ON THE QUAY, DOUARNENEZ

IMPRESSIONS OF BRITTANY IN WAR TIME. BY FRAN- CINE ALMOND. SKETCHES BY W. DOUGLAS ALMOND, R.I.

PEACEFUL Brittany! That part of France so beloved by artists for its primitive simplicity, its days of dazzling sunshine when shadows are as purple as those of the Midi, its days of mists and rain when sun-baked colour glows with a luscious softness through its bath of delicious moisture. Brittany, with its note of black that always comes "just right"—the note that gives such surprising value to the tawny yellows, brilliant blues, and gorgeous reds and purples. Brittany, the happy resting-place of Americans who know their Europe, and of Great Britons who love their little Brittany.

And you who love it, are you still thinking of it as Peaceful Brittany? Come, then, and see it in war time, see it warm with pulsating life and movement; see it more gorgeous still with its added

colour of thousands and tens of thousands of soldiers. Scarlet and blue soldiers drilling for war, in open spaces where peace used to reign. Sappers in fatigue uniforms of cotton that once was blue and now, by repeated washings and sun kissings, runs a riotous gamut of hydrangea tones, from deepest purple to mauvish pink. Sappers quite unconscious of their colour value as, with spades over their shoulders that catch the glinting sunshine, they swing along in hundreds, bent upon experimental trench-digging. Soldiers marching and manœuvring and dancing around in bayonet practice. The air filled with the rattle of musketry, the tramp, tramp, tramp of moving battalions, and ever and anon the bugle call! "Poilus" everywhere, energetic, alert, indulging in *blague* as they peel potatoes for the evening meal outside the

Impressions of Brittany in War Time

temporary casernes. Poilus encircling lavoirs where they hammer and punch and pound their personal belongings in imitation—and a good one too—of the energetic Breton blanchisseuses. They seem to wash everything they possess, in a perfect frenzy of cleanliness, decorating the surrounding bushes with every imaginable article of wearing apparel, from scarlet cloth trousers to variegated socks. And this is now "Peaceful Brittany."

Quimper teems with military life. Smart staff officers take their coffee on the terrasse of the Hôtel de l'Epée where, on the walls of the big dining-room, Lemordant's paintings of Bigouden life used to be the loadstone of tourists. But there are no tourists now—I almost selfishly wrote "Thank heaven"—and, indeed, one cannot help feeling that France is more French than it has been for a long, long time and France undiluted by tourists is a new country.

Little Pont Aven, la coquette de Finistère, is positively in the sulks because Concarneau has been favoured with soldiers and she has not. Indeed, the rivalry that exists among the different villages as to which shall have the greatest number of "Piou-Pious" to house and look after would be ludicrous if it were not so sad.

Throughout the department of Finistère the peasant women by common consent have adopted universal mourning. One no longer sees gay cap ribbons or coloured tabliers. And these women

of Brittany have taken on an air of greater dignity in their sombre black garments. What matter if they personally have not lost their loved ones: they put on mourning out of respect to the heroes who have so bravely given their lives "pour la Patrie." Fête days and Pardons, it is all the same; the costumes of the Breton women form a sombre black background to the gay toile of the fishermen

which is kept brilliant by frequent dippings in dyes of dazzling yellow ochres and burnt siennas.

Pont l'Abbé, being so near Quimper, is particularly favoured in the way of troops. The great convent is full of invalids, housed and cared for by the Religieuses—but all the convents of France seem given up to the care of the wounded—and these Religieuses, shrouded in their picturesque habits, add greatly to the beauty of the wonderful scene as they glide through the streets on their quiet visits of mercy.

Even the refined beauty of

Quimperlé has taken on a military aspect. "Les blessés" seek the refreshing shadows of the thick, beautifully clipped trees that make such deliciously shaded alleys around the old square.

But of all the towns of Finistère Douarnenez strikes us as being most rampantly, what Americans call "It." And to add another Americanism, it's all that and "some more too." Douarnenez is wonderful; it is so strong, so vibrant, so rich in vitality that it acts upon one like a tonic. It makes one



QUIMPERLÉ

Impressions of Brittany in War Time

ashamed to be anything but vigorous. Slackers! I am sure such poor worms would cease to crawl in Douarnenez. It may be the air, which is invigorating and pure; it may be the stern life of active, physical labour, but whatever it is, it's there and is founded on the good old adage of "Early to bed and early to rise." Douarnenez begins to bestir itself at five in the morning, and it keeps it up vigorously until nine in the evening, when suddenly comes a profound silence, a silence that is felt—Douarnenez sleeps. But at five in the morning Douarnenez wakes. There is no mistake about it; Douarnenez wakes without even a reminiscent yawn, and clatters through the streets en route for its sardine fisheries, en route for its tinning factories, its early markets, and now—en route for its early marches. One wakens to the tramp, tramp, tramp of hundreds of soldiers passing by. The Angelus rings; cocks crow, bugle sound, and clickety-click go the sabots. What a magnificent réveillé!

And what a sight to see the fishing-fleet, eight hundred strong, swirl around the jetty, all swinging in on the same tack, all bent to the same graceful angle, and each boat settling down with the quiet precision of a veteran, that is all order and no rule. Then the rattle of the anchor chains—r-r-rip! Like a charge of musketry it echoes through the surrounding hills, and the sails—browns, yellows, and tawny pinks—are lowered and in their places, fastened to the mastheads, float out the "filets

bleus"; vaporous in their fairy-like beauty, fine as cobwebs, they wave and float and festoon themselves in every imaginable shade of grey and blue and mauve, one blending into the other in a bewildering, billowy mass of soft colour, until Douarnenez harbour rivals in witchery the enchantment of fairyland.

After the patrol with fixed bayonets has made its

round of the town—for all soldiers must be in by nine o'clock—we often steal away to the quay, and from there make a circuit of the town by skirting the water's edge. At low tide one can almost, but not quite, pick one's way over the seaweed-covered rocks to the Isle of Tristan, the summer home of Jacques Richepin. Surrounded by its solid walls of stone masonry, this romantic-looking island gives one furiously to think of that picturesque rascal La Fontanelle, who in 1595 took refuge there after terrorising the people of Brittany with his awe-



PONT AVEN

inspiring brigandage. It is a moment, too, to dwell upon the quaint legend of La Ville d'Is, that city of fabulous culture and luxurious vice. In order to make a spectacle to amuse her guests, Dahut, the beautiful daughter of King Grallon, stole the key of the *écluse* from her sleeping father and unlocked the gates, so allowing the waters to rush in. A tragic spectacle it turned out to be when the tempestuous waves engulfed the mad revellers and the beautiful city, leaving only the fleeing king with his daughter Dahut seated

Impressions of Brittany in War Time



"CONVALESCENT"

floating webs are traced against the sky and the forest of masts rises up tall and straight, silhouetted against the horizon. If in daytime the scene is a glorious Turner of voluptuous colour, the night time makes of it an etching to live for ever in the memory. One need not, however, search for "effects" in Douarnenez. All one has to do is to sit at the door of the Hôtel de Bretagne, that admirable and antique hostel, situated in the very centre of the town, and "effects" come to one.

It was from this comfortable point of vantage that our astonished eyes saw a rose garden come marching gaily down the steep incline, and a braver rose garden was never seen. A section of one of the regiments had been ordered to the front and was on its way to the station. Before leaving the caserne it had been inundated by gifts of June roses. Every man gallantly stuck a rose in the barrel of his rifle, and on they came at quick march between rows of black robed, white-capped women of Douarnenez and backed by that

behind him on his flying charger and Saint Guénolé pursuing them, calling upon the king to throw aside Dahut as the wicked cause of the disaster. And it is here, in plain view of Douarnenez port, that Grallon flung his daughter Dahut into the water and she became the siren of Bad Weather; and the natives say, "One can hear her whistle and hiss when the tempest rises."

But to see the wonderful port of Douarnenez in one of its most enchanting moments one must visit it by the pale moonlight, when the delicate,



RECRUITS OF THE 1917 CLASS



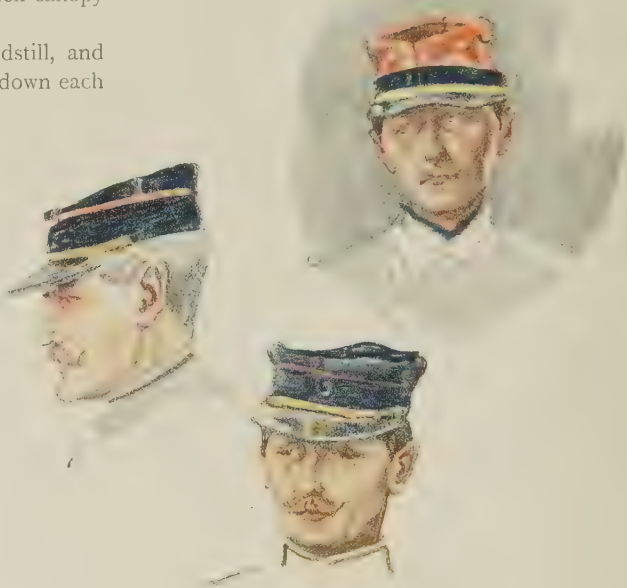
"STREET GOSSIP, QUIMPERLÉ."
FROM A SKETCH IN COLOURED CHALKS
BY W. DOUGLAS ALMOND, R.I.

Impressions of Brittany in War Time

bay which Guy de Maupassant called the third most beautiful bay in the world. It was an inspiring sight, brave and gay! Smiling young faces and glistening eyes marching to war under their canopy of roses.

"Halt!" The men come to a standstill, and the corporal who has trained them goes down each line and shakes hands with each departing soldier, and the cheerful "Au revoir mon caporal" sounds down the lines, and then away they march again, and the nodding red June roses is the last farewell we have from them.

The dignity and grace of the tall, slim girls in their simply



FRENCH MILITARY TYPES



DRUMMER BOY OF THE GYMNASTIC
SOCIETY "EN AVANT"

draped shawls that give such classic elegance to the figure, crowned by the close-fitting bonnet of fine, white tulle, is fascinating. The energetic little Sardinères in their caps of embroidered filet and stout sabots seem of another race, yet they are every jot as interesting.

To watch the variegated panorama that passes along the rue Jean Bart is a never-ending pleasure to the person who has eyes to see and nerves that cannot be shattered by the incessant clack of sabots striking the stone pavement, with the peculiar clean-cut unreverberating sound that we have learned to love. It is the music that haunts the fisherman in his lonely night vigils at sea—the music of "Le pays Breton." F. A.

M. Dalimier, Under-Secretary of State for the Fine Arts in France, has charged M. Paul Ginisty, Inspector-General of Historic Monuments, with the preparation of a "Livre d'Or" recording the names of all members of the profession of art in France whose lives have been sacrificed in defence of the fatherland during the present war. According to a list published in July the number of French artists, architects, and students of the chief Paris schools who had fallen on the field of battle had then reached nearly two hundred.

In Memoriam: Charles Edward Mallows

IN MEMORIAM: CHARLES EDWARD MALLOWS. BY ALFRED YOCKNEY.

THE death on June 2 of Mr. C. E. Mallows, F.R.I.B.A., came as a shock to most of his acquaintances and to those who only knew him by his work. For some time the state of his health had caused anxiety to his relations and to an intimate circle of friends, but his end was unexpected. His work was so excellent and attractive that every one regrets his death, apart from the sense of personal loss. His opportunities to fulfil his ambitions would have increased and no doubt the results would have been important. He was only fifty years of age and had his destiny been otherwise he would have contributed still more to the art of the day.

An architect must be judged by the buildings he has executed, unless, like Mr. Thomas Hardy, he has deserted the practice of architecture and has developed his talents otherwise. Many men have succeeded well by using the foundations of their careers for other than the original purposes, and though they may adorn a different walk in life, their early training is of vital consequence. Men could be named also who are architects by pro-

fession but who are known equally well for attainments unconnected with building. They lead dual lives, as it were, without the stigma usually attached to that state. It is significant that the late Mr. Mallows avoided the temptation to abandon his profession entirely or to share it with some other occupation. The inducements were obvious. He had gifts which would have won him fame apart from his aptitude for building and it was natural that, modestly conscious of such possibilities, he should consider the different future open to him. But he always refused the beckoning sirens in the other fields of art. So it was with work supplementary to his calling. He wrote occasionally, for instance, but only to amplify the message conveyed by his admirable drawings or in appreciation of a brother architect. He illustrated books, but not those with an alien subject. Everything he did was a means to one end and that was Architecture. He felt the nobility of his theme and made it his chief consideration in life.

Mallows was a great artist, producing fine work and inspiring others to do likewise. His enthusiasm was contagious and his influence was far-reaching. He was thorough and took far more trouble over the details of his work than is often supposed to be possible by men of genius. His business drawings



DESIGN FOR A COTTAGE

BY C. E. MALLOWS, F.R.I.B.A.

In Memoriam: Charles Edward Mallows



COTTAGE AT BIDDENHAM:
STAIRCASE WINDOW. DE-
SIGN BY C. E. MALLOWS,
F.R.I.B.A.

were made primarily with the object of explaining his ideas for the benefit of clients. That they happened to be beautiful in themselves was satisfactory to him as well as to those who saw them; but it was the fundamental design they embodied which came first in his estimation. Had this not been so he would have been draughtsman first and architect afterwards, a thing contrary to his scheme of life. It is easy to see what would have happened if he had not been sure of his mission. He would have followed the promptings of his pencil and the persuasions of some of his friends and would have put aside the practical purpose of architectural draughtsmanship in favour

of purely artistic work. Like Turner, who might have become one of England's foremost architects had he continued his earliest studies, Mallows would have won a different sort of immortality by changing his ground. One can speculate, as he used to do, on the direction in which his fancy would have led him. Lithography would have appealed to him and so would pastel. He would have preferred water-colours to oils, probably, and landscape painting would have attracted him more than figure work. His love of Nature would have taken him to the country and the sea, where his sense of colour would have found expression in countless charming records. But it is useless to carry this train of thought any further. What Mr. Mallows did not do is only an exercise in imagination, a matter of some regret, perhaps, in view of his artistic abilities: what he actually accomplished was worthy of him and that is the first consideration.

At the Royal Academy Schools, Mallows was a promising student of architecture, and though he did not attain foremost rank there he gained



INTERIOR OF A HOUSE IN KENT, FROM THE DRAWING-ROOM, ACROSS THE HALL
TO THE DINING-ROOM. DESIGN BY C. E. MALLOWS, F.R.I.B.A.



A HOUSE IN KENT. DESIGNED
BY C. E. MALLOYS, F.R.I.B.A.

In Memoriam: Charles Edward Mallows

an Hon. Mention in 1886 for a set of drawings. Already his sympathetic rendering of old buildings marked him for distinction, and further evidence was soon forthcoming. His work at this period, less hampered by acute problems of construction, shows his natural gifts in selection and delineation. It has been said frequently that Mallows developed his great facility with the pencil comparatively late in life: but this is not so. He was using this medium successfully at least as early as 1887, when he made drawings of Gloucester Cathedral. One of this series, that of the Cloisters, is a masterpiece. It is a faithful and exquisite rendering of architectural beauty, testifying among other things to the artist's mastery of pencil-work.

One of the best drawings at this period was of Notre Dame, Paris, with spires added to the West Front according to the scheme of Viollet-le-Duc. It was a pen drawing and the point of view was that of an artist rather than of an architect. The treatment of the apse, buttresses, bridge, and boats was well considered, and the effect was admirable.

The composition included the Quay, with its picturesque accessories, and the whole drawing not only revealed an architect's reverence for construction, but a draughtsman's eye for distinction of outlook.

In 1889 Mallows won the Pugin Studentship offered annually by the Royal Institute of British Architects, and he toured in Gloucestershire, Oxfordshire, and Warwickshire in fulfilment of the condition that he should study mediæval architecture in the British Isles. Those who saw the fruits of this journey did not fail to predict that the young student would have a brilliant career. Most of the drawings were in pencil, and besides sketches, more or less elaborate, there were measured drawings, full of character and information. Those of Compton Wynyates, Warwickshire, were specially remarkable.

At this time Mr. Mallows was dangerously near devoting his talents wholly to drawing and illustrating, for about six months in every year were occupied by travelling and sketching. His pros-



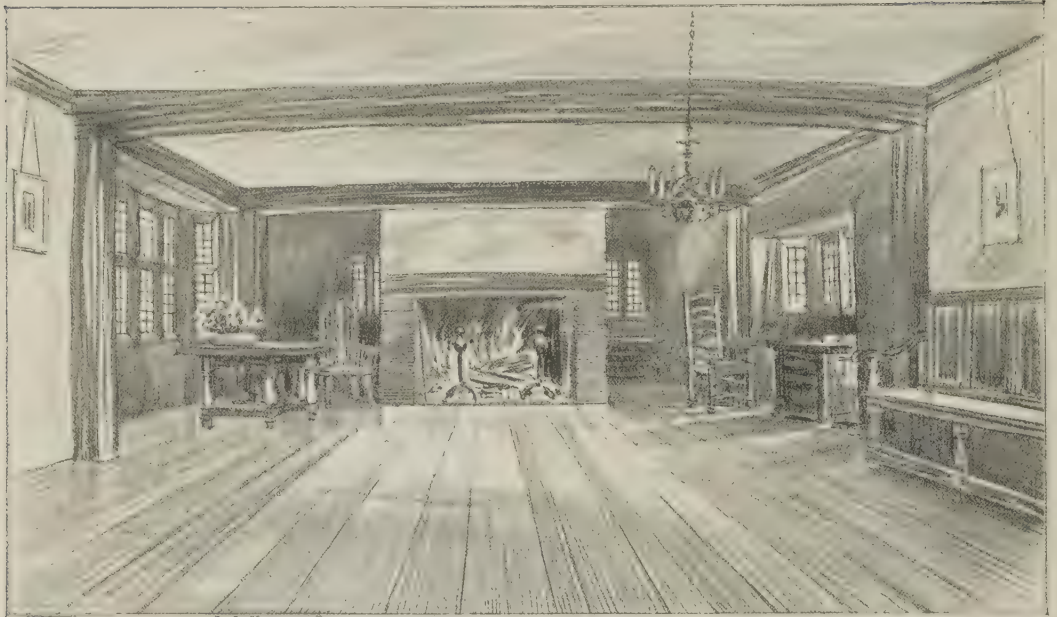
HOUSE IN KENT: OPEN-AIR LIVING-ROOM

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



HAMPTON COURT PALACE: WEST FRONT, TEMP. HENRY VII.
CONJECTURAL RESTORATION BY C. E. MALLOWS, F.R.I.B.A.,
FROM DATA FURNISHED BY ERNEST LAW, F.S.A.

In Memoriam: Charles Edward Mallows



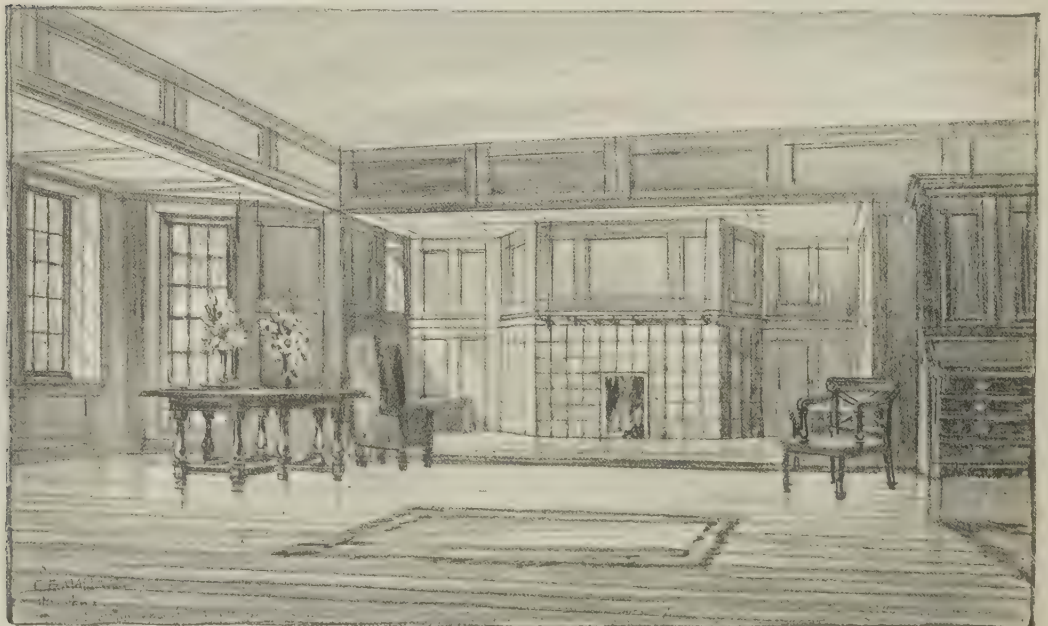
INTERIOR OF HOUSE AT HAPPISBURGH, NORFOLK

DESIGNED BY C. E. MALLOW, F.R.I.B.A.

pects in this direction seemed too exceptional to be ignored, and in after years he would express regret that he had not seized the opportunity afforded him to give up the study of architecture in favour of this other branch of art. They were only fleeting regrets, however, for he never relin-

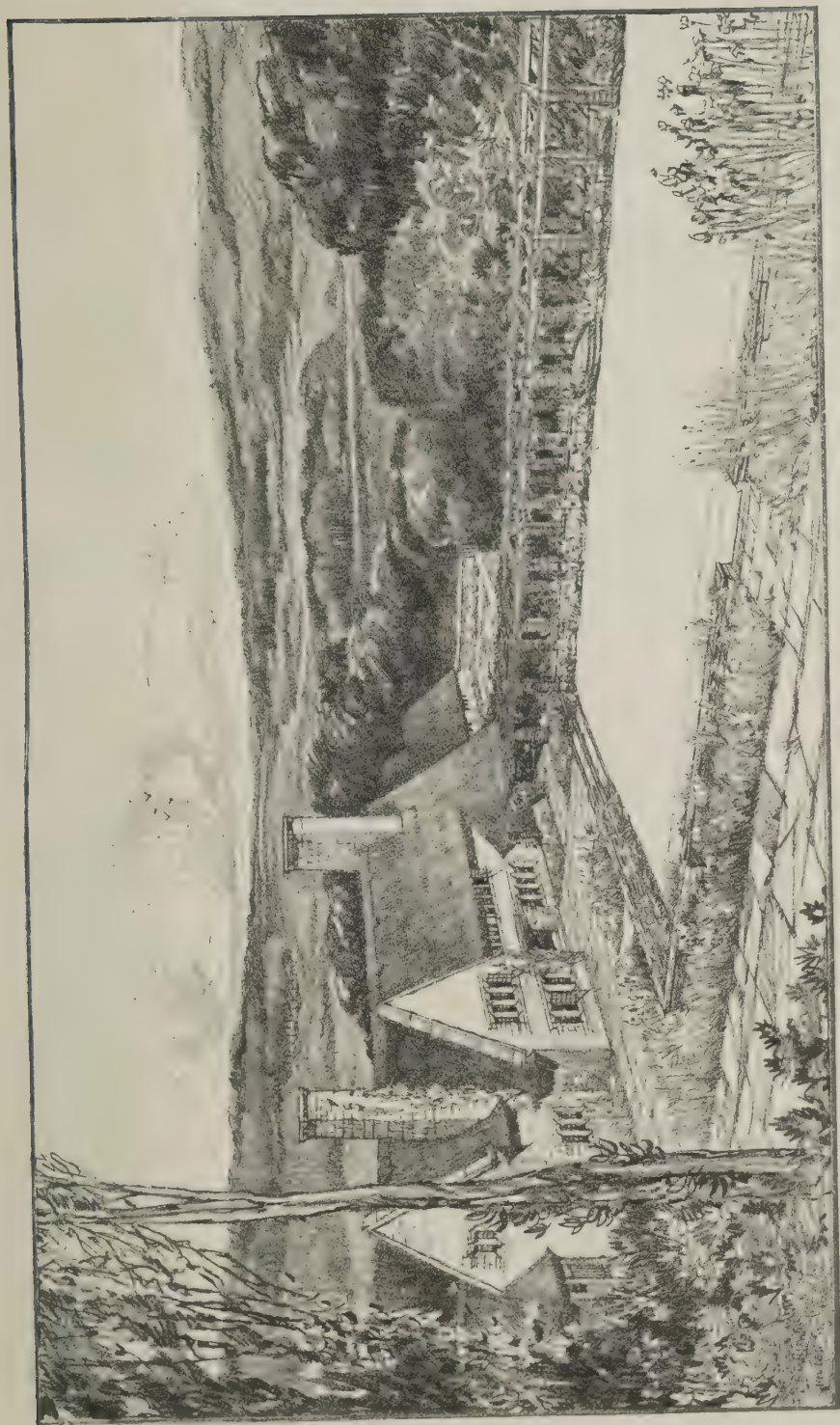
quished his intention to succeed as an architect. He hoped to accomplish great things, not only in his own practice, but in the realm of architectural education.

Building work soon began to trespass, in the most desirable way for a professional man, on the



COTTAGE AT BIDDENHAM: THE LIVING-ROOM

DESIGNED BY C. E. MALLOW, F.R.I.B.A.



A HOUSE IN NORFOLK. DESIGNED
BY C. E. MALLOWS, F.R.I.B.A.

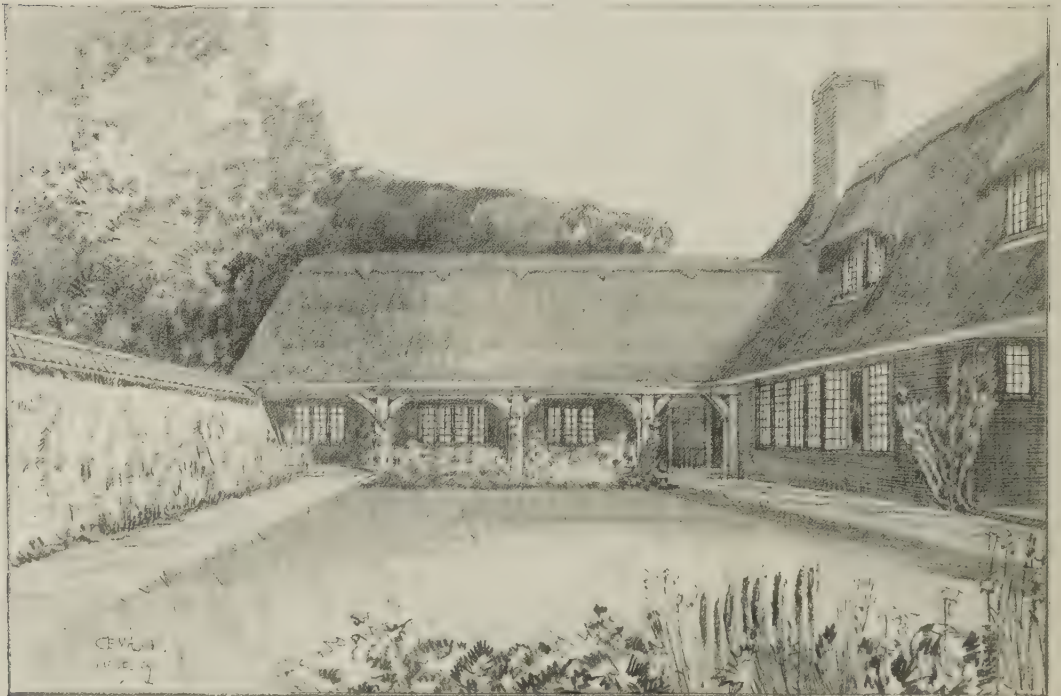
In Memoriam: Charles Edward Mallows

time he could bestow on draughtsmanship. Of his life as an architect it is not necessary to write in detail, full records having been published elsewhere. For many years he worked almost exclusively in association with others, largely on competitions. His last essay in this direction was with Mr. A. R. Jemmett, the subject being the proposed new Board of Trade offices in London. Mr. Mallows and Mr. A. W. S. Cross were often allied, as in the competition for the Wesleyan Hall, Westminster, their design being one of those premiated by the assessor. Among his most outstanding schemes was that in conjunction with Mr. F. W. Lacey for new Municipal Buildings at Bournemouth, a project which, unfortunately, fell through. Earlier efforts in partnership with other architects were in connection with similar structures at Harrogate, Hull, and Coventry. All this time he was occupied also with domestic architecture and its natural adjunct, the garden. It was in this direction that he achieved the greatest reputation for executed work, and his commissions ranged from cottages to large country houses, such as "Tirley Garth," Cheshire, and "Craig-y-Parc," South Wales, which was the subject of an illustrated article in *THE STUDIO* for December 1913. He had the right feeling in his conceptions of houses of

every size, and demonstrated his ability to cope with small and large problems of design and construction.

As regards his garden work, in which he took such pride, he published his thoughts in a series of articles in *THE STUDIO* (1908-10). His designs, and those of his collaborator, Mr. F. L. Griggs, were of special interest, not only as illustrations to the articles, but as examples of fine draughtsmanship. Architectural gardening was such a congenial subject to Mr. Mallows that he excelled himself in his drawings for this purpose. He understood how to suggest the effect of rose-covered pergolas, shady walks, mossed crevices, flag paving, dwarf walls, and all the other attributes of the formal garden. The proper sentiment was expressed in the most pleasant way. He showed the texture of stonework and brickwork with unerring charm, possessing the faculty of incorporating in his designs a prophetic touch. A work in contemplation, translated by Mallows for a client, embodied the correct blend of old-world peacefulness. His gardens caught the fancy and were irresistible.

To pass from the consideration of garden work to the larger sphere of civic art is a natural transition, and it was not surprising that Mr. Mallows should apply himself to such problems of design.



A HOUSE IN NORFOLK: THE SERVANTS' GARDEN

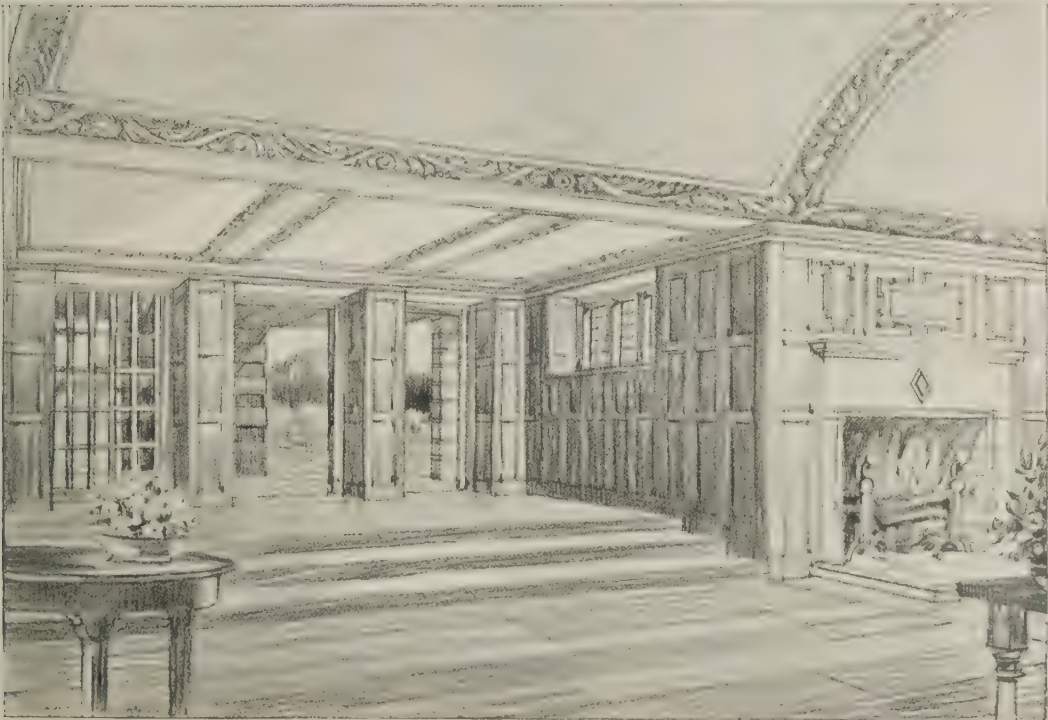
DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

In Memoriam: Charles Edward Mallows



ATRIUM

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



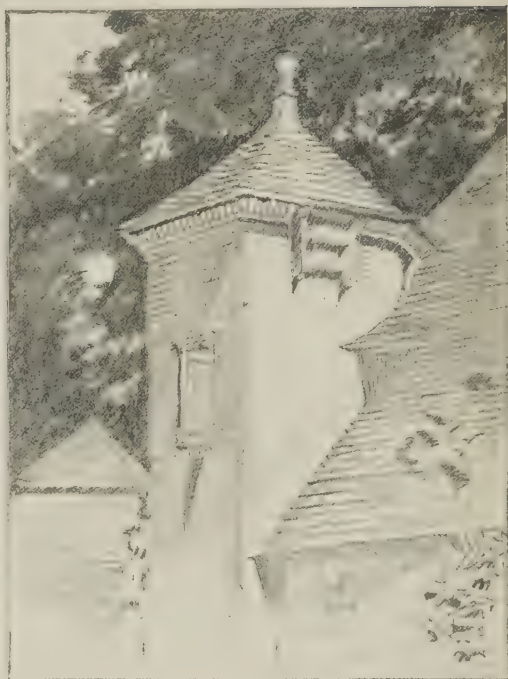
PART OF A HALL

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

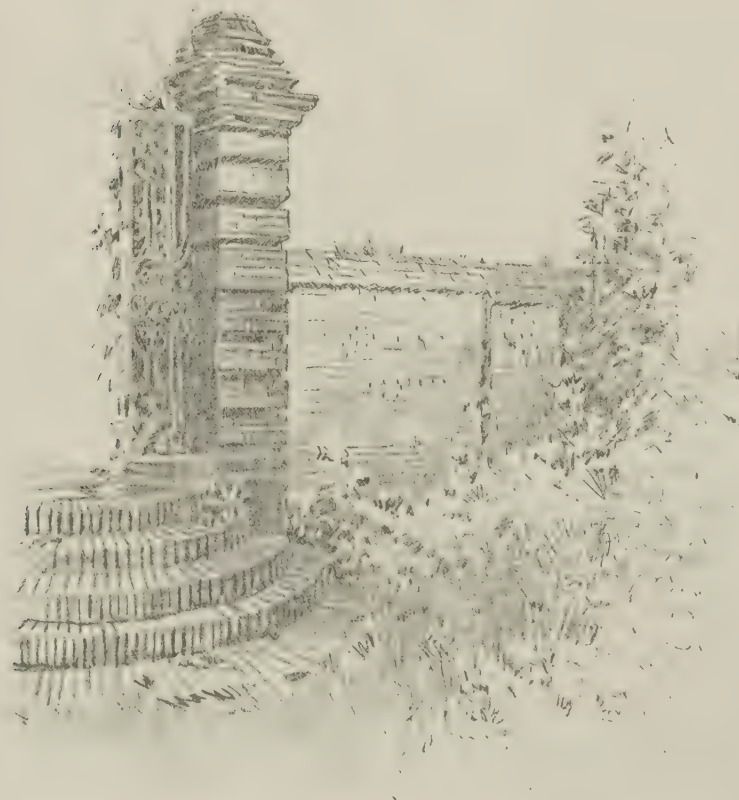
In Memoriam: Charles Edward Mallows

The modern revival of architectural thought in town planning did not yield him opportunities to put his ideas to a practical test, as in the case of many of his contemporaries, but that, probably, would have been only a matter of time. His most important scheme concerned London, being a proposed improvement of the south side of the Thames.

It was always a pleasure to look at drawings by the late architect, whether they were merely rough notes in his sketch-books or elaborately worked-out designs, such as the conjectural restoration of Hampton Court Palace (p. 231), from archaeological data supplied by Mr. Ernest Law, F.S.A. Mallows took equal pains with drawings executed for other architects, with whom, in his younger days, he was greatly in favour. His silken pencil-work, firm and expressive, was of rare beauty, and his pen drawings, though naturally less sympathetic, were of masterly quality. He drew ancient buildings with a real love of architecture to sustain his interest in the subject before him, and when engaged upon his own designs he endeavoured to imply the reverence he felt for his chosen profession. Architecture to him was not merely the convenient group-



DETAIL OF HOUSE. DESIGNED
BY C. E. MALLOWS, F.R.I.B.A.



SKETCH FOR GATEWAY

BY C. E. MALLOWS, F.R.I.B.A.

ing of rooms of different sizes for different purposes, but the expression of a great ideal; and he possessed the power to transmit this enthusiasm by means of most distinguished drawings.

Personally Mr. Mallows was a hard worker, receptive of new ideas and adaptable to changing conditions. Enthusiasm was his watchword and modesty his unchanging quality. He was magnanimous and ever ready to help others through their difficulties. His loss will be felt for many a year to come. An artist friend writes: "One of his greatest characteristics was his passionate love of little children. Homes, gardens, and children were things he would dream of." With these words this appreciation may be closed, for no better epitaph could be written.

Sketch Design for Cottage of F. M. M. Somerset.
for Mrs. M. M.



Elevation & Garden

Side Elevation



Entrance Elevation

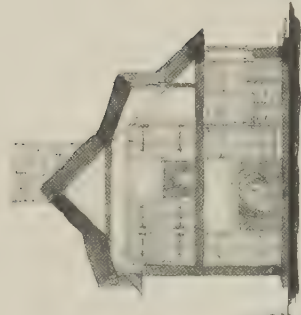
28 (about 1/2) London W.

Scale of 0 5 10 15 20 25 30 35 40 45 50 feet.

SKETCH] DESIGNS, FOR A COTTAGE IN
 SOMERSET. BY C. E. MALLOWS, F.R.I.B.A.



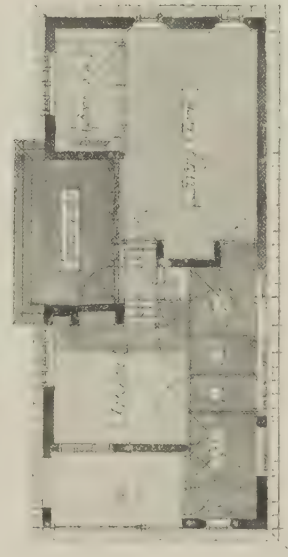
Front Elevation



Side Elevation



Back Elevation



Ground Floor



First Elevation



Second Floor

DESIGNS FOR COTTAGE AT CROWCOMBE,
SOMERSET. BY C. E. MALLOWS, F.R.I.B.A.

Three Painters of the New York School

THREE PAINTERS OF THE NEW YORK SCHOOL. BY JOHN COUNROS.

CHARACTER, rather than "charm" and "prettiness," as the chief condition of art, gave rise to the so called "New York School" of painting, more than a decade ago. Not that this was a new thing in American art. Winslow Homer had already been painting for many years his rugged canvases of fishermen and the sea, and these have been acknowledged to be more purely native in spirit than anything that had been done up to his time. The comparatively early appreciation of Millet, and his introduction to America by such worthy pioneers as Inness, Hunt and La Farge had also no little effect in turning certain minds towards characterisation. Moreover, the principles formulated by Millet, which are in spirit the principles of the New York group, took on an American flavour, a process encouraged no little by the democratic, anti-feudal doctrines of Walt Whitman.

The real importance of the group was that painters who delineated character and chose their subjects at home ceased to be isolated phenomena; they strove to impart a national significance to their productions. The movement, in one sense, was a revolt against academic art, which had as strong a following in America as elsewhere. While its principles were sufficiently elastic to admit into its kingdom men of individual imagination like Arthur B. Davies with his genius for strange abstract beauty, and A. P. Ryder with his powers of "lyrical macabre," its objections have been directed in the main against that host of painters whose slavish imitations of classical and traditional art are an anachronism in a new country like America. So much for the causes that gave rise to the New York

School. This article will treat briefly of three of its representative members.

Mr. Robert Henri is the intellectual and the spokesman of the group, and therefore in a sense its leader, though by no means the most expressive of its principles. Having won recognition before the others, he has used his position to champion his fellows, and aside from this he has established a school in which he has inspired some of the younger energies with the same spirit.

Mr. Henri regards emotion as the starting-point of art. Then there is the intellect to organise this emotion. But the mind, he says, should always be the tool and servant of the heart, never its master. To Mr. Henri art is *organisation*. It is the organisation of emotion, the organisation of ideas, the organisation of the palette. And organisation produces what Mr. Henri chooses to call the *integrity* of a work of art. His preference for the word "integrity" to the more universally used



"THE BLIND SINGER"

BY ROBERT HENRI

Three Painters of the New York School

word "unity" is interesting, since he implies by it a unity of character; one may gather that he has not much faith in art for its own sake. "Colours are beautiful when they are significant, lines are beautiful when they are significant," declares Mr. Henri. This conception is related to that of the Chinese painter who called his art "the movement of his spirit in the rhythm of things," or that of another who defined art as "mind on the point of a brush."

It is this quality of thought indefinably permeating a work of art that, in the case of a portrait, makes a universal type of what otherwise might be a purely local character. Millet's dictum of the type being "the most powerful truth" has sunk deep into the fertile American soil. Mr. Henri's studies of types have this impetus behind them. They arouse other than merely retinal impressions. Mr. Henri has drawn upon Spain and Holland as well as upon America for his material. It is through his democratic humanism, his exclusion of feudal themes, and his vigorous mental attitude and faith that he is an American. He is more American than Whistler, less than Winslow Homer.

Mr. Henri's large gallery of types presents an excellent opportunity for testing his ideas on "specific technique—the method that belongs to the idea," which means simply that the style should vary with the subject. This is by no means a new idea—it was the method of the Chinese painters; but what Mr. Henri desires to impress upon one is that the



"LAUGHING GIRL."

BY ROBERT HENRI

failure of many modern artists consists in that they have a "stock technique," a thing a painter should avoid as scrupulously as a writer the trite plot and the *cliché* phrase.

Nothing could be more dissimilar in treatment than his portraits of a baby and of the *Fish Market Man*. The first is a quiet canvas, rosy and fresh, serene in handling. There is an atmosphere in it suggestive of childhood. The colour, the background, and brushwork all help to create this impression. *The Fish Market Man*, his face distorted and all furrows, his eyes concentrating a lifetime, shows a contrast in handling. Here the background is dark, and the brushwork seems hurried and feverish as though the painter were conscious of the fact that he had to paint a man's whole past in three hours—for it took just that long, a single sitting, for the artist to do this portrait. "Going to art school, I am taught this technique," said Mr. Henri, as he turned from one picture to the other; "what am I to do when I come to paint this subject?"

We paused before a portrait of a *Stoker*, a real masterpiece of character. It is the dignified head of a labourer of middle age, whose sad eyes tell the story of a hard past; there is no expectation in them of anything else from life but life itself, life with its numbered days one of which is like another, life with all its weariness and labour and



"JOPIE VAN SLOUTEN"

BY ROBERT HENRI

Three Painters of the New York School

love. This man is an individual, yet a type. You and I have met him somewhere. It is his eyes that grip you. In them lies the sadness of all the stokers of the earth since men began to work at furnaces. Mr. Henri himself would call this portrait "a statement of life." And like every effectual statement it is its own comment.

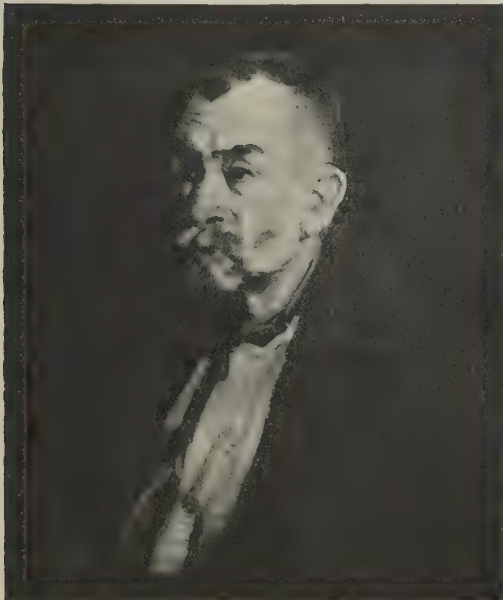
Mr. Henri has put a number of laughing boys on canvas, but the jolliest youngster of all, *Jopie van Slouten*, he has painted in Holland. Surely in this case the artist blew breath into his paint, and the result is a live, laughing boy, whose little body is shaking, and fairly bubbling over with mirth. It is amazing that a child's momentary mood should have been caught so successfully with the brush. It is not mere virtuosity that makes this a brilliant canvas. Indeed, Mr. Henri abhors the art that consists of tricks with the brush, and he asks for sincerity rather than dash.

If the New York group has in Mr. Henri a fine versatile painter and a valiant champion of its principles, it owes much of its distinction to Mr. George Luks, a master of *genre* without equal in his country. Because of his intensely sympathetic outlook on humanity, his art, like Millet's, has been called democratic, but as its conceptions are dignified and its technique broad and refined, it cannot but please even those who consider art a thing essentially aristocratic. Indeed, his strength lies in the fact that he achieves his result neither

by what R. L. Stevenson called "a brutal assault on the feelings," nor by story interest as in the case of Josef Israëls, who, in the words of Henley, "makes no secret of his design on your tears, and asks you to sit down and have a good cry with him." Luks is less blunt, more subtle in his psychology. He makes his appeal through sheer character and through his vigorous presentation of character in the painter's sense. His method, perhaps, resembles Millet's. It is likely that if Millet painted streets and cafés instead of meadows and peasants' huts, he would have painted them very much as Luks paints them.

Luks's best pictures reveal not alone the artist's joy in life, but in his material. The smell of paint to him is as the smell of powder to the true soldier. He revels in it—to him "painting is colour"—and, notwithstanding this avowal, he employs colour and drawing only as a means to an end, as a medium for the interpretation of character. The artist, who was the first to paint the "East Side" of New York, is happiest when he paints the humble men and women of the slums, with hearts under their rags and the pathos of human frailty in their eyes—"the eyes of the poor," but not in the Baudelairian sense. To be a poet of the poor and yet not be sordid is something of an achievement. There is *The Spielers*, Luks's most admired picture. It is a joyous canvas, a picture to live with. For all their ragged attire, the two little maidens, locking their hands together, are as happy as princesses. Beneath their rags, their young bodies are responding for that brief moment to a single emotion, to the unswerving, unalterable law of rhythm which acknowledges neither poverty nor wealth. The action is unmistakable; the very hair of the flax-haired one seems to be fairly dancing and streaming with the generous movement of the body. The sense of light, warmth and joy consistently permeates the entire canvas, and there is a kind of suppressed opulence in its colour. Those who will see a suggestion of Whistler in the soft, mellow quality of the painting can hardly fail to note one significant distinction. The dominating note of *The Spielers* is movement. Whistler, on the other hand, was a master of repose; his figures, subtly beautiful and dreamlike, have too often the sense of arrested action as though they were dimly conscious that a great artist was painting them.

Nearer the Whistlerian mood and yet a document so intensely human and belonging definitely to its author is *The Little Grey Girl*. Though it forms a temperamental contrast to *The Spielers*, it is not less lovely in its own fashion. Here we have the



"A STOKER"

BY ROBERT HENRI

Three Painters of the New York School

grey *motif*, with variations upon the theme. Everything in this canvas is grey—shawl, dress and background are attractively gradated like musical tones, which attain their crescendo in a single splash of black that forms the hat. The astonishing thing is the way the artist has caught the psychology of a mood, a mood all the more poignant because the method of presenting it is indefinably indissoluble from the mood itself; like a poem by Verlaine, which read aloud conveys as much by its onomatopœia as by its content.

The prolific brush of Luks has painted other canvases little less notable than these. There is the *Old Clothes Man*, impressive for its dignity of composition, its lustre of colour, and above all for its character. How shrewdly human the old man's eyes; the American street urchin would call him "a wise guy"; that is, a wiseacre, a merchant good at driving a bargain, and with just a slight suggestion of Æsop in his make-up. A jolly and tender picture is *The Guitar*, which shows a happy father and chubby infant absorbed in the familiar musical instrument, an excellent piece of still-life, by the way. To the same category belongs the *Child and Doll*, in which we make an incidental discovery; even a rag doll can have a soul. One could go on indefinitely describing vigorous canvases of this painter, whose landscapes are hardly less distinguished than his *genre*; there is something in them all peculiarly akin to the painter's genial, frank personality, and there is something in his best work which tells us that love of the subject is essential to his art.

Mr. George Bellows, a pupil of Mr. Henri, and one of the youngest of the New York group, is primarily an artist of energy. Picturesque American terminology would describe his art as having

"breeziness," "snap," "plenty of go," "red blood," "gumption," etc. The artist himself gives us valuable critical assistance when he declares that he aims at "manliness, frankness, and love of the game," and again when he tells us that he is interested in "the steam and the sweat of the streets." And so he loves to paint the prize fight, the polo game, the circus, children swimming—anything that has in it life, joyousness, action, the movement of humans at play. In more sober mood he paints labourers excavating, the traffic of the streets, the men at the docks, and like scenes of manly exertion. He indeed seems to illustrate a single phase of Walt Whitman, that phase which sees glory in all bodily movement. Mr. Bellows himself will tell you bluntly that the end he has in view is not beauty—as beauty is understood



"THE SPIELERS"

BY GEORGE B. LUKS



"THE GUITAR." BY
GEORGE B. LUKS

Three Painters of the New York School



"HOUSTON STREET, EAST SIDE"

BY GEORGE B. LUKS

in the conventional sense—and that his one great aim is character; at the same time he announces categorically that "each canvas should be a surprise." As a painter of the propitious, strenuous or dramatic moment he indeed lives up to his intention. He is genuinely refreshing and entertaining in the peculiarly sane and happy way of one who has boyish perceptions and who invariably pauses by the way to observe the healthy comedy of everyday life.

I have in mind the *Forty-two Kids*, which if not a great picture has at least the merit of being different from other pictures. There is a strong element of surprise in it, and the pleasurable sensation it arouses in one is considerable. If you saw it in a gallery of Old Masters you would be compelled to pause and to notice it. It is as though, in strolling through the gallery, you had suddenly come upon an unexpected window, and your eyes strayed for a moment from the pictures to the out-of-doors, and rested upon a scene of a strangely familiar character; in this case, a pool of water on a summer day, an army of youngsters disporting themselves in it and performing characteristic, boyish antics, which reveal what is peculiarly

simian in the young male, and arouse thereby our risible, healthy emotions. Mr. Bellows achieves the same ingenuous realism in his prize-fight pictures. His landscapes again reveal the same effort to depict nature as a masculine manifestation.

It is no easy matter to discuss Mr. Bellows' technique. He has often achieved his intention at the expense of other things. The worst tendency in some of his earlier, virile canvases is toward blackishness; the best tendency toward characterisation suggestive of Daumier. He has done much to correct his fault, and his colour has improved. Mr. Bellows, who is about thirty years old, was fortunate enough to receive recognition early, and his works are not only to be found in the great American museums, but have already attracted no little attention at international exhibitions on the Continent.

These three artists are also distinguished for their black and white drawings, in which, even more than in the paintings, character is the salient feature. Indeed, the New York School has exercised a great deal of influence on American illustration and has caused it to tend more and more towards a vigorous idiomatic expression.



"MEN OF THE DOCKS." BY
GEORGE W. BELLOW

Three Painters of the New York School



"POLO CROWD"

BY GEORGE W. BELLOW'S



"FORTY-TWO KIDS"

BY GEORGE W. BELLOW'S

National Competition of Schools of Art, 1915

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1915.

THERE is a proverb which says that threatened men live long, and it looks as if the National Art Competition would survive, at all events for a considerable period, the attacks that seemed at one time likely to endanger its existence. And it is encouraging to find that although the art schools under the Board of Education have paid their toll of male students to the great armies raised to defend the country, the exhibition of the National Art Competition showed no collective falling off in quality or in the number of works shown. Taken altogether the exhibition was at least as good as that of last year, and in the circumstances this is an achievement. It is to be hoped that the danger of extinction no longer threatens the National Art Competition and that funds may be found to extend its range, in spite of the inevitable economies of the State that must follow the war. In the coming severe competition for markets we shall need all the skill of our designers and craftsmen, and everything should be done to encourage the practical teaching of the applied arts in our schools.

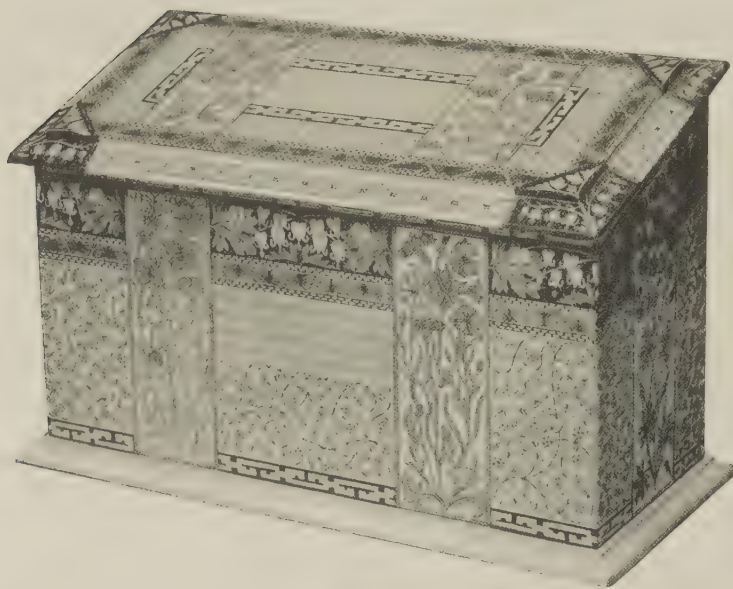
The exhibitions at the Victoria and Albert Museum might, however, be more fully representative of the work produced by students in all parts of the kingdom. It should be possible to include each year contributions from the London Central School of Arts and Crafts and from the Royal College of Art, and even to recover the former connection with the Scottish schools of art, in

some of which excellent work is done. The Scottish group, which in bygone years took a prominent part in the National Art Competition, is now represented by a single institution—the Lauder Technical School at Dunfermline. But of all the abstentions the most remarkable is that of the Royal College of Art, to which attention has been called more than once in the pages of *THE STUDIO*. At the Royal College the picked students



STAINED-WOOD MIRROR-FRAME. BY JEANNE A. LABROUSSE (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

National Competition of Schools of Art, 1915

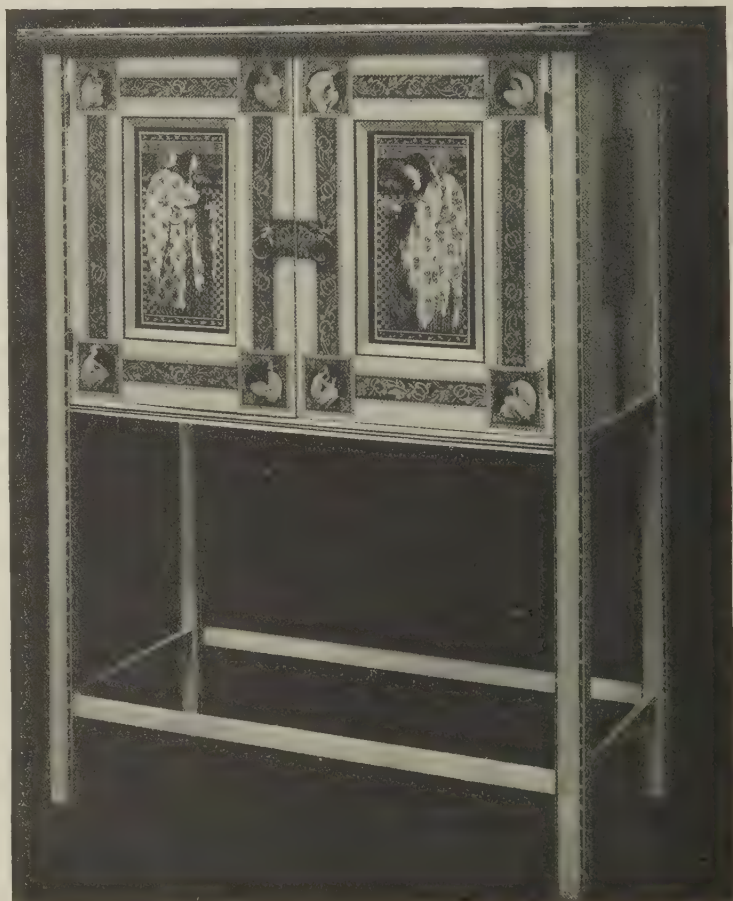


STAINED-WOOD BOX. BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

from the schools controlled by the Board of Education receive their final training, and their work ought to be shown for comparison with that from the local centres. The work from the Royal College, or the National Art Training School as it was formerly called, was always included in the exhibition until comparatively recent times, and there appears to be no reason for its exclusion. Certainly none has ever been assigned.

In spite of the absence for military reasons of numbers of male students, the women were less successful in the competition of 1915 than they have been on several occasions when conditions were normal. Taking the gold medals as the standard, the women have taken only three out of seven, while

in 1912 they carried off nine of the eleven awarded in that year. One of the gold medallists in 1912 was Alice Lilian Hitchcock, who must surely hold the record for versatility and numbers of awards in the National Art Competition. Miss Hitchcock won a silver as well as a gold medal in 1912, a gold medal and three silver medals in 1913, and three silver medals in 1914. This year she excelled her record of 1913 by gaining a gold medal, three silver medals, and two bronze



STAINED-WOOD MUSIC-CABINET. BY LUCIA B. BERGNER (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE).—See also p. 252

National Competition of Schools of Art, 1915



ENAMELLED JEWEL-CASKET. BY NATHAN ROSENBERG (BIRMINGHAM, MARGARET STREET SCHOOL OF ART)

medals, and she has also been awarded the Princess of Wales's Scholarship of £25. Miss Hitchcock's honours have been gained for design and execution in wood-carving, drawing from the nude, modelled designs for tiles, silver plate and wall decoration, and designs for fabrics and porcelain.

Decoration in stained wood was again the most striking feature of the National Art Competition exhibition, and for her work in this section Miss Gwen White won for the third year in succession a gold medal for the Polytechnic Institute School of Art. Miss White's medal was given for a dressing-case of light-coloured wood adorned with a frieze of Elizabethan figures carried all round with the Virgin Queen herself in the centre of the front. The top and the inside of the lid were decorated in sympathy with the rest, and so, too, were the brushes and various articles of the toilet with which the case was fitted, though these, unfortunately, could not be displayed at the exhibition. Excellent work in stained wood was also shown by several other students of the Polytechnic Institute, where the development of this branch of the applied arts has been carried farther than at any other school. Miss Lucia B.

Bergner was represented by a music-cabinet in light wood with figures of musicians and singers, very bright and gay in colour, on the panel of each door. Better, however, than the large figures were the charming little designs of fauns placed at each corner of the panels. A circular tobacco-box in stained wood by the same artist was in execution and colour one of the best things of its kind in the exhibition. Miss Bergner gained a silver medal for her work, and similar awards were given to Miss Louise Benjamin for the dainty and elaborate floral designs in her decoration of a box, and to Miss



CARVED OAK FRAME FOR A ROLL OF HONOUR. BY DAVID EVANS (MANCHESTER SCHOOL OF ART)

National Competition of Schools of Art, 1915



BOX IN GILT AND COLOURED GESSO. BY HILDA JOYCE POCOCK
(POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

given their services to their country, and that of Miss Hitchcock, a panel of delicately modelled figures in low relief. Of the decorated wooden boxes in the exhibition a good example was that shown by Miss Hilda J. Pocock, of the Polytechnic Institute School of Art, carried out in gold and cream-coloured gesso with touches of blue.

The pottery was more interesting, in some respects, than that of 1914. The complaint of the examiners last year of the almost entire absence of modelled figures in pottery or porcelain was probably the cause of the appearance of several of these figures in the recent exhibition. The best by far was that of a woman in long flowing robes of purple and green, of the fashion of

Jeanne A. Labrousse for a mirror-frame with ecclesiastical figures. Miss Irene Parker's card-box, the design based on Court and plain cards and with a head of Fortune blindfolded on the top, a blotter and paper-knife by Miss Doris E. Saffery, and the work of Miss Dorothy C. Dumsday and Miss Olive H. Dinjian were other commendable works in stained wood. All these students belong to the Polytechnic Institute.

the fifteenth century, by Mr. Joseph Bennison, of Stoke-on-Trent (Hanley). Another good example was the duck modelled by Miss Mary Soame, of Stoke-on-Trent (Burslem). Very bold, and effec-

Wood carving is not, as a rule, one of the strong points of the National Art Competition exhibitions, but this year examples of carving gained high praise from the judges, and gold medals for Mr. David Evans, of Manchester School of Art, and for Miss Alice Lilian Hitchcock, of Kensington (School of Art Wood Carving), the student whose numerous honours were referred to earlier in this article. The work of Mr. Evans was a carved frame for an illuminated Roll of Honour of the students of Manchester School of Art who have



STAINED-WOOD DRESSING-CASE. BY GWEN WHITE (POLYTECHNIC INSTITUTE
SCHOOL OF ART, MARYLEBONE)

National Competition of Schools of Art, 1915



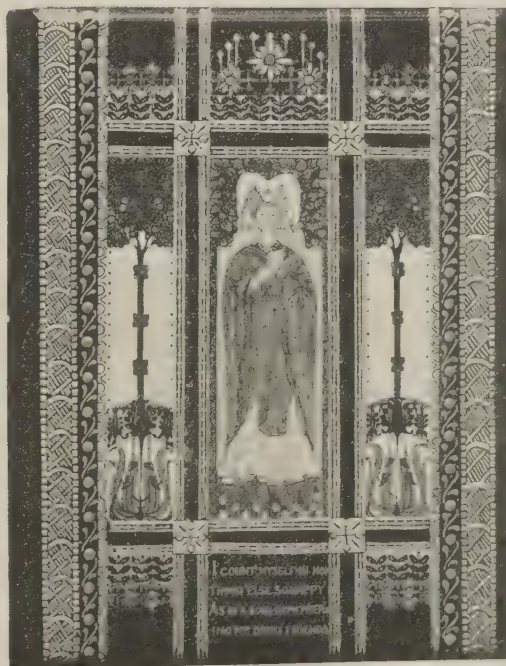
STAINED-WOOD CARD-BOX. BY IRENE F. PARKER (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

tive of its kind, was the panel of tiles representing a Dreadnought steaming through a rough sea, by Mr. Carlton Rivers, of Stoke-on-Trent (Hanley). A pottery plaque by Mr. Francis B. Travers, Stoke-on-Trent (Burslem), and vases by Mr. Reco Capey and Miss Winifred Lees of the same school; a lustre plate with a simple design in purple by Miss Henrietta Wright, of Bournemouth; the designs for the decoration of porcelain plates by Miss Alice Lilian Hitchcock, of Clapham School of Art, and the lustre tiles by Mr. H. W. Chiverton, of Salford, all deserved notice. Some red tiles by Mr. Harry Hoyle, of Accrington, were capital in modelling and arrangement, but the heraldic lion is a little over-

done just now as a decorative motive. Special mention should be made of the sgraffito pots from the Wimbledon School of Art, and in particular two with designs of dancing figures, by Miss Olive E. M. Hollyer; and two by Mr. Sidney A. Waye, the best of which was decorated with a representation of Sir Lancelot hunting in the woods with Queen Guinevere.

Among the enamels a small panel of a mermaid, in tones of blue, blue-green, and gold, designed for the top of a jewel-box by Miss Caroline Hall, of Sunderland; and a tiny enamelled jewel casket, by Mr. Nathan Rosenberg, of Birmingham (Margaret Street), were attractive; but the enamels generally were weak. Enamel is not the medium in which the student should attempt to execute ambitious figure subjects. The jewellery section included good pendants and chains

by Miss Dorothy Ballantine and Mr. Wilfrid L.



STAINED-WOOD BLOTTER AND PAPER-KNIFE. BY DORIS E. SAFFERY (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)



National Competition of Schools of Art, 1915

Vinson, both of Islington (Camden) School of Art, but collectively it was unimportant.

In black-and-white work and book illustration the exhibition was, perhaps, rather below the level of last year. Mr. F. C. Jones, of Bradford, gained a silver medal for illustrations to "Gulliver's Travels," of which the best of those shown was a capital



STAINED-WOOD TOBACCO-JAR. BY LUCIA B. BERGNER (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)
(See also p. 248)

drawing of Gulliver stepping from street to street over the houses of Lilliput. Another drawing of Gulliver capturing the enemy's fleet had some good points, but the figure of the hero of the story was not successful. Mr. Leonard Squirrell, of Ipswich, whose work has frequently been illustrated in this magazine, distinguished himself again in etchings and in good studies, chiefly of landscape, in pen-and-ink and pencil, including a view of a town seen from a height, a drawing of a windmill, and some interesting pastorals. The remaining studies in this group included capable illustrations to "The



ENAMELLED PANEL FOR THE TOP OF A JEWEL BOX BY CAROLINE HALL (SUNDERLAND)

Heroes" of Charles Kingsley, by Mr. Edward G. Hallam, of the City School of Art, Liverpool; an etching of the Avon running between its high banks at Clifton, by Miss Kathleen M. Jebb, of Bristol (Queen's Road); and some graceful designs for a calendar, with figures representing the four Seasons, by



POTTERY PLAQUE. BY FRANCIS B. TRAVERS (BURSLEM SCHOOL OF ART, STOKE-ON-TRENT)

National Competition of Schools of Art, 1915



POTTERY FIGURE. BY JOSEPH BENNISON (HANLEY SCHOOL OF ART, STOKE-ON-TRENT)

cover with tooled designs of different flowers by Miss Barbara G. Legge, of West Ham Municipal Technical School of Art. Of the decorative work in leather the exhibits were few. The best, perhaps, were a scabbard and a card-box with ivory feet and handles by Mr. Frederick R. Smith, of Wolverham-



SGRAFFITO POT. BY OLIVE E. M. HOLLYER (WIMBLEDON SCHOOL OF ART)

Miss Caroline Hall, of Sunderland School of Art, who was very successful last year in her treatment of similar subjects.

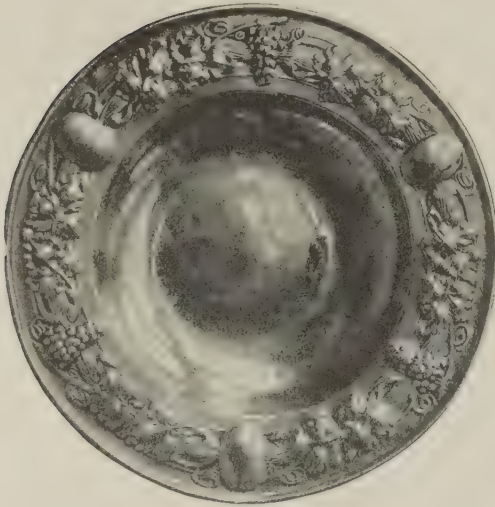
The leather book cover does not offer a large field for the designer, and it cannot be said that any one of those shown in the exhibition was of startling originality. Nevertheless some of them were pleasing enough, especially the grey cover of William Morris's "Defence of Guenevere" by Miss Annie Hugill, of Keighley; and a green



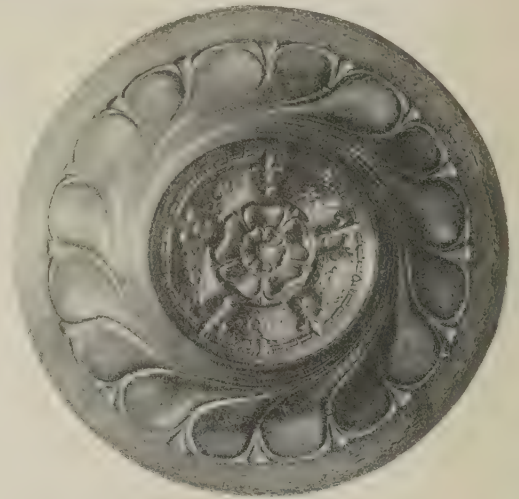
SGRAFFITO POTS

BY SIDNEY A. WAYE (WIMBLEDON SCHOOL OF ART)

National Competition of Schools of Art, 1915



BRASS DISH. BY ERIC J. ROSS (ACTON AND CHISWICK
POLYTECHNIC SCHOOL OF ART)



REPOUSSÉ BRASS SALVER. BY ALLAN V. SOUTHWICK
(BILSTON SCHOOL OF ART)

ton; and a trinket-box of red leather inlaid with ivory by Miss Phyllis F. Owen, of Birmingham.

A sundial with a frame of cast lead and a dial plate made and gilded by the student, Mr. John E. Sleigh, of Walsall; a brass dish with a design of grapes and vine leaves by Mr. Eric J. Ross, of Chiswick (Acton and Chiswick Polytechnic); and

a repoussé brass salver by Mr. Allan V. Southwick, of Bilston, were prominent among the larger pieces of work in metal.

The stained glass was shown as usual on a shaded screen lighted at the back, but the illumination, good as it was, was insufficient to penetrate the opacity of some of the more deeply coloured pieces.



PEN-AND-INK BOOK ILLUSTRATION

BY LEONARD R. SQUIRRELL (IPSWICH SCHOOL OF ART)

National Competition of Schools of Art, 1915



LEATHER BOOK COVER. BY ANNIE HUGILL (KEIGHLEY SCHOOL OF ART)

Students should not forget that a window, even of stained glass, is intended to admit light. This criticism, however, does not apply to the pleasantly arranged panel with heraldic devices shown by Mr. Frank M. Benfield, of Hammersmith School of Arts and Crafts.

Miss Hilda Butcher, of Ipswich School of Art, was awarded a silver medal for a striking design for a stencilled curtain with squirrels, grapes, and vine leaves on a grey ground. Another stencilled curtain, less novel but richer in colour, and bordered with a running pattern of hounds chasing deer, was contributed by a Chelmsford student, Miss Maud M. Fowler, who also gained a silver medal. The stencilled hanging by Miss Rosa C. Lister, of Ipswich,

must be accounted a most creditable effort if the student's age—fourteen—was correctly given on the label. Designs for "South American dress materials" by Mr. Daniel W. Sharp, of Nelson School of Art, light in fabric and harmonious in colour, indicated that Lancashire manufacturers are not neglecting the possibilities of one of the most profitable of the German markets. Among many other designs for fabrics those for machine-made lace by Mr. Darral P. Clarke and other Nottingham students should be mentioned; and for pillow-made lace by Miss Florence R. Ingle, of Cork, and a quaint curtain in cut linen and drawn thread by Miss Mignon L. Evans, of Dublin. An embroidered overmantel for a nursery, with figures of Dick Whittington, Mother Goose, Little Red Riding Hood, and others worked in bright colours by Miss Gwladys Jones, of Birmingham (Margaret Street), was well adapted for its intended purpose; and another interesting piece of needle-



ILLUSTRATION FOR "GULLIVER'S TRAVELS." BY FRED C. JONES (BRADFORD SCHOOL OF ART)

National Competition of Schools of Art, 1915

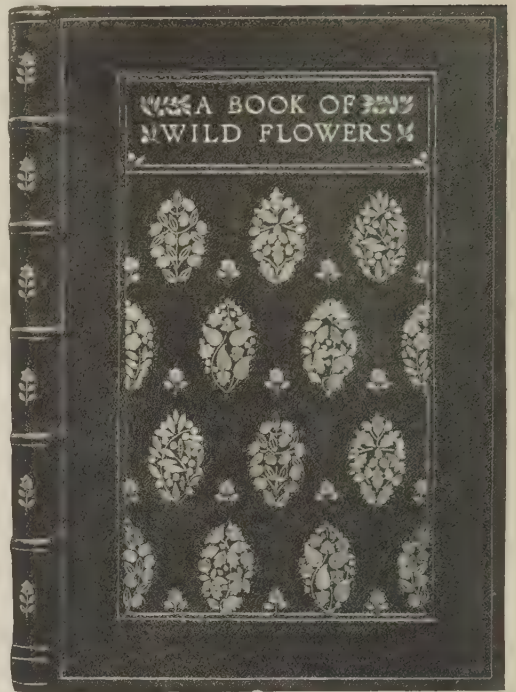
work, executed in ten or a dozen varieties of stitches, was the embroidered cushion-cover by Miss Gladys Elton, of Preston (Harris Institute).

The examiners in the section of Woven Textiles refer with gratification to the increase in the number of designs which were worked out in material, but at the same time they point out that many of the designs submitted to them for adjudi-



STAINED-GLASS PANEL. BY FRANK M. BENFIELD
(LONDON COUNTY COUNCIL SCHOOL OF ARTS AND
CRAFTS, HAMMERSMITH)

cation displayed no knowledge of the practical conditions of production; such, for instance, as a so-called design for furnishing tapestry, which was evidently made without any special consideration of textile design whatever. This is by no means the first time that this criticism has been made with regard to the textile designs emanating from our

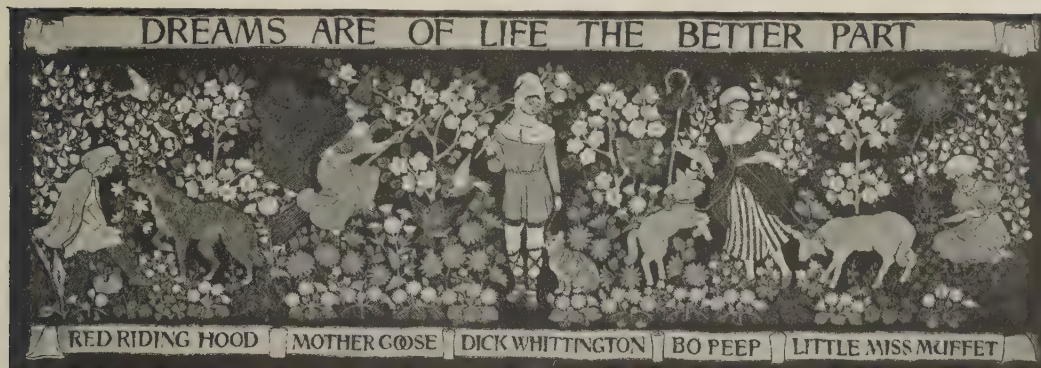


TOOLED LEATHER COVER FOR AN ILLUMINATED BOOK.
BY BARBARA G. LEGGE (WEST HAM MUNICIPAL TECHNICAL
SCHOOL OF ART)



MODELLED DESIGN FOR CAST-LEAD SUNDIAL. BY JOHN
E. SLEIGH (WALSALL SCHOOL OF ART)

National Competition of Schools of Art, 1915



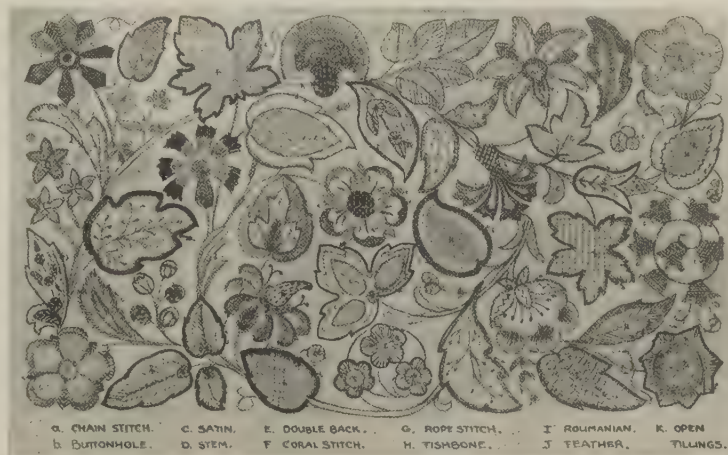
EMBROIDERED OVERMANTEL FOR A NURSERY

BY GWLADYS JONES (BIRMINGHAM, MARGARET STREET)

art schools, and it is applicable to other classes of design as well, but in view of the important position which the textile industries occupy in this country, a strenuous effort should be made to rectify the shortcoming pointed out by the examiners (Mr. J. H. Dearle, Mr. Frank Warner and Mr. Arthur Wilcock), whose association with these industries entitles them to speak with authority on the subject. They also touch upon another weak spot in textile designing when speaking of the designs for damask sent up, namely, the overcrowding of the design with detail and the need for simpler types of design.

In the sections of painting and drawing an unusually large number of still-life studies in oil and water-colour was shown. The average quality was high for school work, but there was nothing so individual as one or two of the examples in last year's exhibition. The paintings from the life included nothing remarkable, but there were some good drawings. Miss Dorothy C. Bunn, of Birmingham (Margaret Street), showed

a capital profile of a man's head, and Miss Alice L. Hitchcock, of Clapham, a study from the nude in which the character and girlishness of the model



DESIGN FOR EMBROIDERED CUSHION-COVER AND THE SAME AS EXECUTED. BY GLADYS ELTON (HARRIS INSTITUTE SCHOOL OF ART, PRESTON)

National Competition of Schools of Art, 1915



DESIGN FOR STENCILLED CURTAIN. BY HILDA BUTCHER
(IPSWICH SCHOOL OF ART)

were sympathetically expressed. Excellent studies from the nude were also shown by two Birmingham (Margaret Street) students, Mr. Arthur Mason and Mr. Leonard A. Eustace.

From an appendix to the official list of awards it appears that the number of works submitted in the National Competition for 1915 was just over eleven thousand, of which nearly ten thousand five hundred were contributed by two hundred and fifty-two schools of art, or branch schools, art classes, &c., in England, out of two hundred and sixty-seven schools, classes, &c., which participated in the competition, the remainder being from

schools in Wales, Scotland, Ireland, the Isle of Man, and New Zealand. Nearly two thousand awards were made, the great majority being commendations.

W. T. WHITLEY.

In their report on the Board of Education Examinations in Art for 1915 the examiners state that although, in spite of the abnormal circumstances of the year, the number of candidates showed an increase, many of the better students had apparently been prevented from entering. They noted especially a "sad falling off" in the work submitted in the examination in original design.



DESIGN FOR STENCILLED DOOR CURTAIN. BY MAUD M. FOWLER (CHELMSFORD SCHOOL OF ART)

Canadian Artists and the War

CANADIAN ARTISTS AND THE WAR. BY H. MORTIMER-LAMB.

WHILE perhaps even yet Canadians have failed to realise adequately the stupendous significance of the great struggle in Europe, or fully to appreciate the extreme gravity of the crisis which confronts the Empire, and in fact civilisation, nevertheless, broadly speaking, the Dominion has from the first responded spontaneously and loyally to the calls of duty and patriotism. Already the pick of her young men, recruited from every class, are in khaki. The Canadian soldiers fighting in Belgium now exceed in numbers the total force that represented Britain in the Crimean War, and at home the majority of the people are doing all that lies in their power to be of service.

For over a year before the outbreak of hostilities Canada experienced an industrial and financial depression, following and consequent on a period of exuberant and unwarranted inflation and specu-

lation. This condition, from which last summer some recovery was just beginning to be made, was considerably aggravated by the war, and all trades and industries, with the exception only of those contributing to the manufacture of munitions, have been and still are very nearly at a standstill. In consequence retrenchment and economy have become obligatory throughout the country; luxuries of every nature have been eschewed, and Canadian art, never too generously encouraged by local patronage, has received even scantier support than formerly. No class has been more severely hit by the war than the artists; none has shown a more earnest disposition to be patriotically helpful to the national and common cause. This has been evinced in more than one direction. Some of the painters have enlisted for active service, including two of the most promising among the younger men, namely, Randolph Hewton, who is serving with the Second Canadian Contingent now in Europe, and A. Y. Jackson, who has joined the Third Contingent raised by the Dominion.



"CLOUD SHADOWS"

BY J. W. BEATTY, R.C.A.

Canadian Artists and the War



"IN ALGONQUIN PARK"

BY TOM THOMSON

Other examples of individual devotion and self-sacrifice might be cited, but in the present article it is proposed to refer more especially to a collective and eminently successful action that was adopted by the artists of Canada, as represented by their three principal associations—the Royal Canadian Academy, the Canadian Art Club, and the Ontario Society of Artists—whereby they, as a body, were enabled to contribute a very substantial sum to our National Patriotic Fund, out of which the wives and families of Canadian soldiers serving with the colours are supported in comfort. The establishment of this fund was a necessary preliminary to successful recruiting; and this being generally recognised, the appeal for contributions met with a ready and generous response throughout the country.

The artists were not backward. In addition to gifts of money, some offered pictures to the

various patriotic organisations, with the suggestion that these be sold for the benefit of the fund. While the spirit and intention thus evidenced received deserved appreciation, it was generally considered expedient to decline the proposals, since the organisations in question did not feel that they were in a position to dispose of pictures so offered to advantage. It was then that a decision was reached by the art societies to act in union and devise a means by which the patriotic aspirations of their members might be accomplished. After consultations,

therefore, it was arranged that the Royal Canadian Academy should collect the paintings and sculpture already offered, invite gifts of works from other artists, and with a collection thus formed, which would be, it was hoped, as complete and representative as possible of Canadian art, hold



"THE MELTING SNOW"

BY F. W. HUTCHISON



"THE CORNER STORE"
BY LAWREN S. HARRIS

Canadian Artists and the War

a series of exhibitions in all the larger cities of the Dominion with the intention of devoting the proceeds to the Patriotic Fund.

This programme was effectively carried out. When the collection was finally assembled it comprised eighty pictures and two pieces of sculpture. To it practically every Canadian artist of standing contributed, and in most instances the examples of work were of high quality, and represented the respective donors at their best. A sensible restriction was made by which no picture could be accepted that exceeded certain, and for the special purpose intended, appropriate dimensions. This had a twofold result: it provided that no work should receive undue prominence merely because of its size; and it was an important factor towards ensuring the saleability of each picture. A harmonious uniformity in another respect was also secured by the framing of the pictures alike. The frames were made of a simple, narrow moulding of tasteful design, finished in dull gold. The general effect was admirable, and one may perhaps be permitted to suggest that it would be no disadvantage if this practice were to become largely universal in connection with public exhibitions of pictures. The expense of the framing, by the way, as well as that of transport, packing and exhibiting the pictures, was borne by the Royal Canadian Academy.

The method adopted for the sale of the works donated was both unique and ingenious, and even this, too, might be considered worthy of imitation on ordinary occasions. Instead of the artist placing a value on his work, the public was given the opportunity to do so. At each city where the pictures were exhibited bids were received. Each bid was bulletined, and so one could always ascertain the amount of the best offer on any particular

work, and if desirous of possessing it raise the bid accordingly. At the conclusion of the series of exhibitions the offer of the highest bidder, "if deemed at all reasonable by the Committee," was accepted. As a matter of fact by this plan every picture was sold, and it is probable that the aggregate amount realised represented a larger amount than would have been obtained had each work been disposed of at the valuation put on it by its author.

Among the principal works shown mention should be made in particular of *Late Afternoon*, a sincerely painted landscape in quiet tones by the President of the Academy, Mr. Wm. Brymner; *Herring Fishing, Bay of Fundy*, by John Hammond; *The Woodman's Home*, by Homer Watson, President of the Canadian Art Club; *Early Morning Sun*, by Clarence A. Gagnon; *Glories of the Great Divide*, by F. M. Bell-Smith; *In the North Country*, an exceptionally fine example of the work of A. J.



"SPRING SONG"

BY FLORENCE CARLYLE, A.R.C.A.



"THE FARMYARD." BY
HELEN McNICOLL

Canadian Artists and the War



"LATE AFTERNOON"

BY WILLIAM BRYMNER, F.R.C.A.

Jackson; *In Algonquin Park*, by Tom Thomson, a young artist of great promise; *Farm on the River*, by K. R. McPherson; *White Narcissus*, by H. R. H. Princess Patricia of Connaught; *Effet Gris, Neige*, by O. Leduc; *March Evening: a Thaw*, by A. Suzor Coté; *The Melting Snow*, by F. W. Hutchison; *The Lonely North*, by J. E. H. MacDonald; *Winter Harvest*, by Maurice Cullen; *The Old Sailor*, by E. Dyonnet; *Cloud Shadows*, by J. W. Beatty, R.C.A.; *The Mysterious Wood*, by Chas. de Bell; *A Laurentian River, Winter*, by A. D. Rosaire; *Petite Canadienne*, by Gertrude Des Clayes; *The Farmyard*, by Helen McNicoll; *Girl with Sea-gulls*, by Laura Muntz; *Spring Song*, by Florence Carlyle; *The Corner Store*, by Lauren S. Harris, quite one of the most convincing and satisfying examples, as so far exhibited, of this

young and rising artist's efforts; and last, but by no means least, *Dieppe*, by J. W. Morrice.

Other contributors of interesting work were Robt. Harris, W. Malcome Cutts, C. M. Malny, A. C. G. Lapine, F. S. Challener, L. M. Kilpin, Robt. F. Gagen, W. E. Atkinson, W. St. T. Smith, Mary H. Reid, Harry Britton, C. W. Simpson, Henri Beau, H. Ivan Neilson, C. W. Jeffreys, Arthur Lismer, F. H. Brigden, Herbert S. Palmer, A. H. Robinson, H. Mabel May, Mary E. Wrinch, Louis Keene, J. S. Gordon, E. Wyly Grier, G. Horn Russell, Owen Staples, Franklin Brownell, Archibald Brown, E. R. Glen, William Hope, T. Mower Martin, Geo. A. Reid, Percy Woodcock, J. St. Charles, J. C. Franchere, Dorothy Stevens, Dudley Ward, F. Horsman Varley, Ernest Fosbery, Gertrude S. Cutts, W. H. Clapp, T. H. Greene, F. S. Haines, J. W. Cotton, Charles Gill, Curtis Wil-

liamson, Jeanne de Crevecoeur, Harriet Ford, Clara S. Hagerty, Geo. Chavignaud, Gustav Hahn, Emily Coonan, T. W. Mitchell, Robt. Holmes, A. Laliberte, and Henri Herbert.

PROFESSIONAL CLASSES WAR RELIEF COUNCIL.—The "Art in War Time" Committee of this organisation has arranged to hold a continuous exhibition of pictures and decorative art at No. 13 Prince's Gate, London, S.W., the town house of Mr. J. Pierpont Morgan, who has generously allowed the Council to use it as their headquarters. Portraits, miniatures, illuminated rolls of honour, and a variety of objects suitable for wedding presents, are special features of this exhibition, which is open on weekdays from 10 till 1, and in the afternoon, except Saturday, from 3 till 5.

VIEWS IN ITALY

FLORENCE, ROME, MILAN, VENICE

FROM PHOTOGRAPHS BY DONALD MCLEISH



FLORENCE : THE RIVER ARNO WITH ITS FAMOUS BRIDGE CONSTRUCTED IN 1352



ST. PETER'S, ROME, FROM
THE BERNINI COLONNADE



THE HISTORIC APPIAN WAY



SOME OF THE STATUE-CROWNED
SPIRES OF MILAN CATHEDRAL



ST. MARK'S, VENICE: THE
GREAT CENTRAL DOOR



THE FISHING VILLAGE OF
BURANO, NEAR VENICE

Studio-Talk

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Those who have followed the work of Mr. William P. Robins since he exhibited his first plates at the New English Art Club four years ago cannot have failed to note the large forward strides made by this talented young etcher. If less romantic in mood than his earlier plates, the impressive examples of his more recent work reproduced here show a greater knowledge of nature, and a corresponding increase in technical assurance, this assurance revealing itself most eloquently in a clean and crisp line, and in the judicious economy of its use. Mr. Robins's etchings are refreshingly free from all subterfuge and surface brilliance; there is no striving for mere "effects"—except for such as nature herself deliberately offers in her steady moods. The artist seems rather to direct his efforts towards obtaining simplicity and breadth of design; not less clear is his intention to give structure and

weight to his houses, trees, and soil, and to create light and air above and around them. He seldom draws the human figure, but he compensates for its absence by the interest he takes in the personality of trees.

Mr. Robins's craft perhaps, owes no little to Rembrandt and John Cotman; but its fresh vigour is a test of his own individuality which aspires to catch at the point of the etcher's needle the English countryside's peculiar character with love and skill. He finds most of his subjects in Hertfordshire, where he lives, but a number of his plates represent scenes in Suffolk (Constable's country), and in Holland. Special attention is drawn to his dry-points, of which *The Old Willow* and *The Brook* are among the most successful. The dry-point is a difficult medium, and Mr. Robins's success is all the more notable.

Mr. Robins was born in London in 1882. He studied at the St. Martin's School of Art—he is now on its faculty—and at South Kensington



"AN OLD BARN"

FROM AN AQUATINT BY WILLIAM P. ROBINS, A.R.E.
(By permission of Messrs. Colnaghi and Obach)



“THE BROOK.” DRY-POINT. BY
WILLIAM P. ROBINS, A.R.E.

(By permission of Messrs.
Colnaghi and Obach)



"THE OLD WILLOW." DRY-POINT
BY WILLIAM P. ROBINS, A.R.E.

(By permission of Messrs.
Colnaghi and Obach.)

Studio-Talk

under Sir Frank Short. He has exhibited at the New English Art Club, the Royal Academy, the Royal Scottish Academy, the International Society, and at various international exhibitions in Venice, Florence, and Leipzig. He is an Associate of the Royal Society of Painter-Etchers, and is represented in the Print collections at the British Museum, the Victoria and Albert Museum, the Uffizi at Florence, and the Library of Congress, Washington.

When the miniatures of the Australian artist, Bess Norriss (Mrs. J. Nevin Tait), were first shown in London, her gifts in this branch of art were quickly recognised. Most of her work has necessarily been associated with portraiture. In Australia she had sittings from Prince Ranjitsinhji, the Hon. William Shields, Premier of Victoria, and Edith Crane, the first actress to play Trilby in the Commonwealth; and since she came to London she has painted a number of notabilities—particularly those in the musical world. Avoiding any set attitude in posing her sitters, she aims to concentrate the interest on the personality of the original, at the same time taking advantage of any note of colour to heighten the effect of the composition. One of her works, *Bon Jour*, a group composed of a nurse and child, was bought for the Walker Art Gallery, Liverpool. The artist is also represented in the Melbourne Gallery by two works bought by the Felton Bequest, and her miniatures have been shown at most of the important exhibitions here and in Paris.

What the ultimate effect of the great war on the artistic production of this country will be it is of course impossible to predict, but there are already signs that in

so far as the applications of art to industry are concerned the lack of that organised co-operation which has played such an important part in the development of German and Austrian industrial art in recent years is felt to be a drawback calling for remedy. Consciousness of the need for closer co-operation among the parties interested in the welfare of our applied arts has brought into existence the Design and Industries Association, to which reference was made in these columns recently, and which we learn has taken steps to establish branches in the chief industrial centres. And now there is a promise of another organisation which, while having much the same chief object in view—namely, "to bring the designer, manufacturer, and public into closer co-operation," differs as regards its *modus operandi*. This scheme is for a British



"MRS. C. CASS, OF NEW YORK"

FROM A MINIATURE BY BESS NORRISS TAIT

the field of decorative art are the primary object of the proposed society is stated to be "to encourage the production of objects of interior and exterior decoration of British design and manufacture," and as a means of securing public interest in these productions it is proposed that there should be formed "a permanent clearing-house or exchange where all decorative objects will be exhibited," and further that "an index illustrated by sketches or reproductions of every kind of decorative work be always available to prospective buyers." The suggested permanent exhibition is to include works of fine art, and especially examples of portraiture, and in order to induce the public to make a habit of visiting the galleries, lounges and light refreshments are to be provided. There has long been a need for a continuous exhibition such as that contemplated, and the idea is a good one if only it can be carried out on practical lines. We understand, however, that it is not proposed to take any immediate steps to realise this programme, and perhaps it would be as well for those concerned to consider the expediency of joining up with the organisation which has already made a start, for in a case of this kind the existence of more or less



"THE TULIP GIRL"

FROM A MINIATURE BY BESS NORRISS TAIT

l'humanité une parcelle incomparable de son patrimoine artistique." A series of well over a hundred excellent photographs of all parts and details of this superb Cathedral forms a record of inestimable value now that the shells of the destroyer have wrought such fearful damage to the roofs, towers, windows and sculptures.

While the war has hit artists very hard they have yet done much by their gifts and by offering their proceeds of exhibitions to support various charitable causes. So it would be only fair and right that the Artists War Relief Exhibition, held recently under the auspices of the Royal Institute of British Architects and the Imperial Arts League at the Maddox Street Galleries, should receive the warm support of the public, as we trust it may have done. Here was an opportunity of acquiring at modest prices examples of the work of many able artists ; and the variety of exhibits afforded something to please all tastes in pictures. Space does not permit of a mention in detail of more than a very few of the exhibits, but among other items of interest were a number of pictures by Mr. A. K. Brown ; a

clever little sketch in oils of *Ruins at Delphi, Greece*, by Mr. H. Hughes-Stanton ; large oil paintings by Mr. David Murray, Mr. A. Carruthers Gould, Mr. Edward King ; *Fountains Hall, from the Gardens*, by Mr. Lavery ; a fine pastel *Allegory*, by Mr. Solomon J. Solomon ; an attractive seascape with figures of a girl and little boy, by Mr. Lionel F. Smythe ; Mr. T. C. Gotch's *Ice Maiden*, pale green against the deep blue of the ice ; excellent water-colours by Mr. Clausen and Mr. Dacres Adams ; some good lithographs by Anthony R. Barker ; two fine sketches by Alfred Waterhouse, R.A., particularly one of *Rome* dated 1873 ; skilfully impressionistic etchings with a sense of movement and life by Mr. W. Walcot, reconstructions of scenes in the days of ancient Rome ; several good pen-drawings by Sir Chas. Nicholson, Bart., notably *Aerschot* ; and a variety of sketches, drawings, &c., by such well-known artists and architects as Mr. Guy Dawber, Mr. Arnold Mitchell, Sir Ernest George, Mr. E. A. Rickards, Mr. Edgar Wood, Mr. Hanslip Fletcher, Mr. Frank L. Emanuel, Mr. Harry Winslow, Mr. Talbot Hughes, Mr. Douglas Wells, Mr. J. Joass, and others.

Studio-Talk

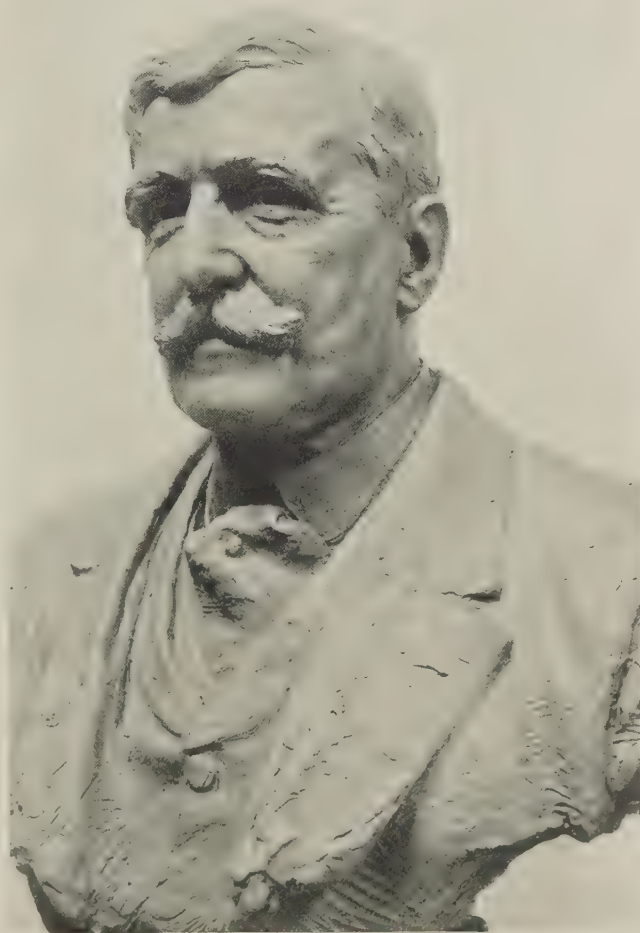
It seems hardly possible to get away from the war, and even in the recent exhibition of sketches by Mr. Hugh de T. Glazebrook at the Fine Art Society—gleanings from pleasant holiday rambles in North Italy and the "Trentino"—we were conscious first of all of their interest as recording scenes in the Italian war zone. Of particular interest were the clever impression of *Autumn Haze, Arco Valley, Trentino* and *A Port, North Italy, Summer*; while other works which attracted attention especially were *Fishing Village, Sestri Levante* and *Mountainous Country round Riva (Lake of Garda)*.

The exhibition of Arts and Crafts at the Institute, Central Square, the Hampstead Garden Suburb, may, we hope, be the first of a series of shows supported by local artists and craftsmen. A number of pictures, etchings, miniatures, lithographs, &c., were exhibited, and one would refer particularly to the clever studies of birds and animals by Mr. Edwin Noble, various paintings by Mr. E. A. Verpilleux, especially his clever *Sheep Fair*, a quaint fan entitled *The Italian Marriage Procession* by Miss Sylvia Smee, some of Mr. W. Barribal's gay and vivacious water-colours, Mr. Fred Taylor's poster design, *Off for the Holidays*, now familiar as advertising the Brighton Railway; also some excellent miniatures by Mr. Dudley Heath (Hon. Secretary of the exhibition). Local craftwork was represented in some charmingly simple and original pottery by Miss Richards, bookbindings by Miss Hedera Sydenham, leather-work by W. G. Grant, and metal-work and jewellery by Miss Enid Kelsey. Some of the admirable productions of the Artificers' Guild were on view.

LEEDS.—There is a popular but mistaken belief that all British talent drifts Londonwards, to take up its quarters in that shelter of the arts. A contrary instance may be cited in the case of Edward Caldwell Spruce, a sculptor who has successfully resisted the metropolitan magnet and still keeps to the

provinces; Leeds being the place of his home and work. Though a frequent exhibitor at the Royal Academy and the Paris Salon, Mr. Spruce is less known in the South than his work warrants.

Born at Knutsford in Cheshire (the "Cranford" of Mrs. Gaskell) in the sixties, he began modelling early. Employment at a local tile factory was his first start in the serious business of life, but a habit of making portrait busts in his dinner hour, provoked the ire of a foreman and Spruce, refusing to give up art, left in disdain. Eventually he found his way to Leeds where a wider field of art was open to him. The Burmantofts Art Pottery was in its early years, and Mr. Spruce shortly became head designer and modeller, a position he held for



PORTRAIT BUST OF COL. E. A. BROTHERTON (BRONZE)
BY E. CALDWELL SPRUCE

Studio-Talk

a number of years, thereby gaining useful practical knowledge of architectural and ceramic decorative work. At this time he was also teaching modelling at the Leeds School of Art. With a strong desire to do work of higher order Mr. Spruce went to Paris for serious study.

It was in 1905 that Mr. Spruce first exhibited at the Paris Salon, the work being a bronze portrait tablet. Returning to Leeds he thoroughly entered into his career. His designs in competition were accepted for part of the external decoration of the Royal Academy of Fine Arts at Rio de Janeiro. Of the four huge panels he executed for the building two were each forty feet long. When exhibited at the Royal Academy in 1907 *The Alarm*, a life-size bronze figure, drew much praise from both artists and critics; it is now the property



"THE ROISTERER" BY E. CALDWELL SPRUCE



"THE ALARM" (BRONZE). BY E. CALDWELL SPRUCE

of Colonel E. A. Brotherton, whose portrait bust in bronze by Mr. Spruce was well placed in this year's Academy. Mr. Spruce's fine marble bust of Lord Airedale is among the treasures of the Leeds City Art Gallery, and he was commissioned to execute the memorial tablet of Phil May (his personal friend) placed upon the birthplace; this was reproduced in THE STUDIO.

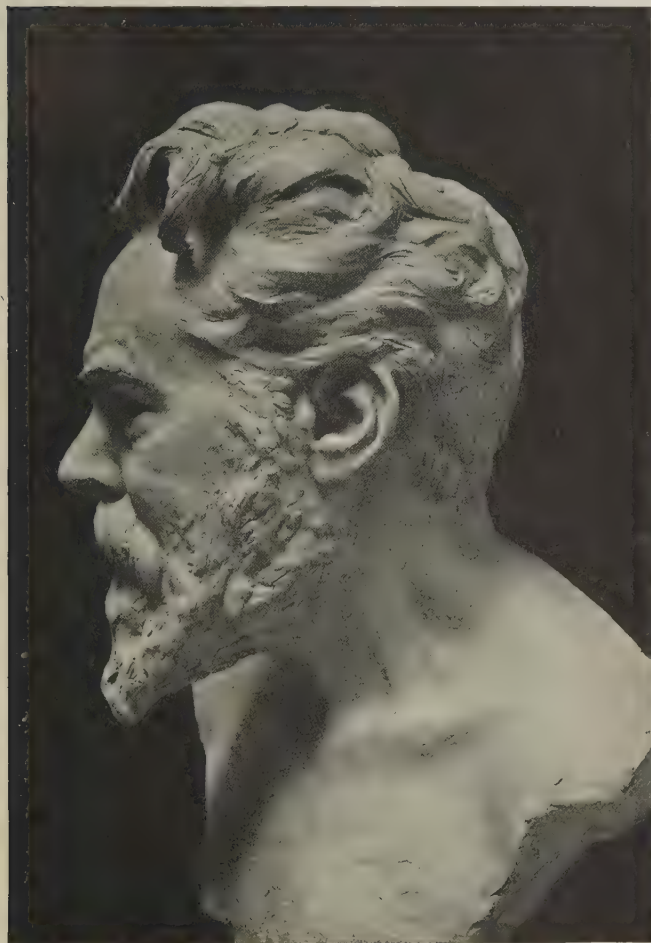
Mr. Spruce is particularly happy not only in catching an excellent likeness of his sitter but in getting far more; the inner character is indicated and the subtle expression and poise of head or body closely observed and reproduced. He has no faith in eccentricities though he is quite alive to the merits of the best up-to-date sculpture. He prefers to regard his work as something to be done in a straightforward truthful manner with freedom and breadth.

F. K.

Studio-Talk

DUBLIN.—The death of Sir Hugh Lane has deprived Ireland of the greatest of her benefactors in the world of art. For many years past he had worked assiduously through good and ill report to further the appreciation of art in Ireland and the development of the Irish school of painting. The Dublin Municipal Gallery of Modern Art owes its existence to his generosity and his enthusiasm, and many Irish painters have found, through him, recognition and fame.

In this Municipal Gallery over one hundred pictures, drawings, and pieces of sculpture testify to Sir Hugh Lane's insatiable generosity. The removal of his loan collection some two years ago, owing to the failure of the scheme for a new Gallery building, will be fresh in the public mind.



PORTRAIT-BUST

BY E. CALDWELL SPRUCE

(See Leeds Studio-Talk, p. 279)

This conditional gift consisted of some eighty works of art, including several important examples of Manet, Renoir, and other Impressionist painters. It is the earnest hope of all lovers of art in Ireland that Sir Hugh Lane's dream of a new Gallery for the collection he initiated in Dublin may yet be realised, and that the pictures which he intended to be its chiefest ornament may yet find their home there.

Since the publication of the 1908 catalogue, now out of print, some forty or fifty additions have been made to the Municipal Gallery collection. To mention but a few, there are (amongst the pictures of foreign schools) Daubigny's beautiful landscape, *Un coup de Vent*; M. Maurice Wage-man's seascape, *Sur la Plage*, and Boldini's brilliant *Portrait of a Lady*. Amongst the English additions are a fine landscape and a portrait, *The Blue Girl*, by Mr. Wilson Steer; Mr. Orpen's splendid portrait of Mr. Birrell; Mr. Brangwyn's masterly piece of decoration, *Mars and Venus*; Prof. Brown's landscape, *The Severn Valley*; Mr. Gerald Festus Kelly's portrait of a girl in a red dress, *At the Stage Door*; Mr. W. Russell's clever interior, *The Barber's Shop*; Mr. Lavery's attractive open-air portrait of his wife painting; and Miss S. C. Harrison's dignified portrait of Mr. and Mrs. Haslam. The additions to the sculpture in this Gallery include Rodin's portrait bust of Mr. George Bernard Shaw; a bust of Lady Gregory by Jacob Epstein; of Tolstoi by N. Aronsen; and of the late Captain Shawe-Taylor by Mr. Derwent Wood.

A little over a year ago, on the retirement of Sir Walter Armstrong, Sir Hugh Lane was appointed Director of the National Gallery of Ireland, and in the short twelve months of his directorate he presented thirteen important pictures to the collection which he had previously enriched by several important gifts. The later additions which this Gallery

Studio-Talk

owes to his generosity include, among the Italians, a characteristic example of the art of Paul Veronese, a dignified portrait of a lady, gorgeous in brocade and pearls ; a large decorative group by Piazzetta, one of the last of the Venetian painters of note ; a virile *Portrait of a Man* by Bassano ; and an interesting landscape with figures by the Genoese painter, Alessandro Magnasco.

The English school in the Irish National Gallery, hitherto but poorly represented, has been strengthened by Sir Hugh Lane's gifts of two fine Gainsboroughs—a landscape and a portrait—and a portrait by Romney. The Gainsborough landscape, usually catalogued as *The Gamekeeper*, is an important and well-known work of his best period. It was described in the Allnutt sale of 1863 as "A woody landscape, with a sportsman in the centre conversing with a peasant ; greyhounds and other dogs in the foreground ; painted in emulation of Teniers." This spacious landscape, so full of distinction and charm, is an admirable example of Gainsborough's "simple and sensuous" art. The portrait is not less interesting. It is an early work, a portrait of the painter's elder brother, the inventor, known as "Schemer Jack," and is remark-

able for its firm handling and clean, pure colour. Romney's portrait of his wife, Mary Abbot, one of his early works, is of special interest as being the more important of the two portraits which he painted of her ; the other and smaller portrait is in Major Thurlow's collection.

The collection of Spanish pictures has been enriched by Sir Hugh Lane's gift of a very notable and fascinating work by Domenico Theotocopuli, better known as El Greco, *St. Francis in Ecstasy*, in which the passionate mysticism of the painter finds full expression ; also by his gift of a large votive picture by Sebastian de Llanos y Valdis, a pupil of Herrera, whose work is little known outside his native country. The French pictures presented by Sir Hugh Lane include two fine still-life pieces by Alexandre François Desportes, the accomplished Court painter to Louis XIV, in which the vigour of Snyders has been tempered with a French elegance ; and a portrait of Letitia Bonaparte (Madame Mère) by Madame Nanine Vallain, a pupil of David, which is interesting both as an historical document and an excellent example of French painting of the neo-classical period. A



"IRON BRIDGE, SALOP"

(Dublin Municipal Gallery of Modern Art)

BY P. WILSON STEER



"LETITIA BONAPARTE (MADAME MÈRE)"

BY NANINE VALLAIN
(*National Gallery of Ireland.*)



"DECORATIVE GROUP"
Presented by Sir Hugh Lane

BY GIOVANNI BATISTA PIAZZETTA



"THE BAPTISM OF ALPIN KING OF LEITRIM, BY SAINT PATRICK, A.D. 434." FRESKO DECORATION FOR ENTRANCE OF DUBLIN CITY HALL BY JAMES WARD, A.R.C.A.

Winter Scene by Jan Abrahamsz Beerstraten completes this noble gift.

In addition to these pictures, several others lent by Sir Hugh Lane to the Gallery shortly before his death are now hung there, and will, it is hoped, eventually become part of the permanent collection. They include three works by Poussin—*Pluto and Proserpine*, supposed to be a study for

a ceiling in the Barberini Palace at Rome, *The Marriage of Thetis and Peleus*, and a *Bacchante and Satyr*; a large canvas by Tintoretto, *Venus and Adonis*; an important example of the work of Claude Lorrain, hitherto unrepresented in Dublin, *Juno confiding Io to the care of Argus*, and Chardin's serene and exquisite work *La jeune Institutrice*.

In speaking of Sir Hugh Lane's work for the



"AN IRISH CHIEFTAIN OPPOSING THE LANDING OF THE DANES ON THE SHORES OF THE LIFFEY, A.D. 800." FRESKO DECORATION FOR ENTRANCE OF DUBLIN CITY HALL BY JAMES WARD, A.R.C.A.

Studio-Talk

National Gallery of Ireland mention should be made of his two important "finds" in the cellars of the Gallery—an interesting portrait by Van Dyck, a *Head of a Young Man*, which is evidently a work of the painter's early Flemish period; and a *Holy Family* by Jordaens, which is simply treated and full of charm. The entire collection in the Gallery was rearranged by the late Director, the Milltown pictures which were formerly hung together having been dispersed according to their schools and periods. Thus an immense improvement has been effected both from the æsthetic and the educational points of view.

An interesting experiment in fresco decoration is now being carried out in the circular entrance hall of the Dublin City Hall by Mr. James Ward, A.R.C.A., Headmaster of the Metropolitan School of Art, Dublin, and his pupils. The scheme of decoration comprises a series of twelve panels, eight illustrating the history of Dublin and four occupied by decorative treatments of the Arms of the Four Provinces of Ireland. The interior of the hall is of stone, in the Renaissance style of Architecture, and the panels are divided from the cupola above by the stone entablature, and are separated by classic columns. The painting is executed directly on the stone ground in the spirit-fresco medium, and the work, which is carried out

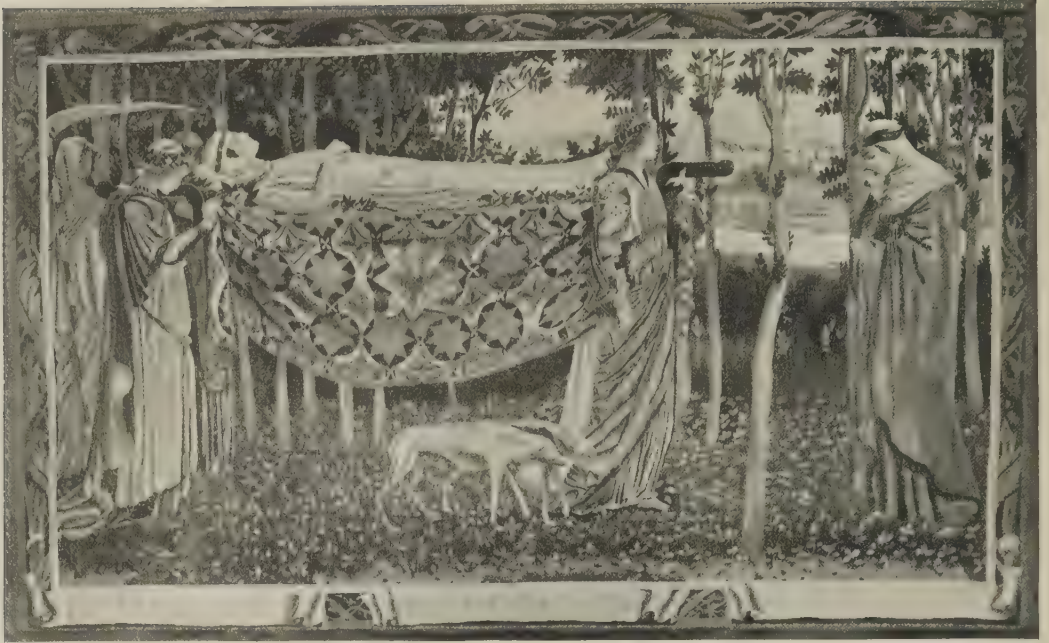
in a light scheme of colour, is effective and broad in treatment. We illustrate the two finished panels, *The Baptism of Alphin, King of Leinster, by St. Patrick* A.D. 434, and *An Irish Chieftain opposing the landing of the Danes on the Shores of the Lifey* A.D. 800.

E. D.

FLORENCE.—The war, which has affected most forms of art production very prejudicially, has been especially severe on those branches of art which were just seeking to establish themselves; and from this point of view the most attractive art industry which Count Nicola Marcello has recently revived at Florence has a special claim on our interest and sympathy. I say "revived," because this art of tapestry is a very old one at Florence: it came there from the rich Renaissance cities of north Italy, from Mantua—where it was practised under the patronage of the Gonzaghi—from Ferrara, and also more directly later from Flanders, for Cosimo I, when he had established himself in his Grand Duchy, brought to Florence in 1545 a company of Flemish weavers who worked from the designs of Salviati and Pontormo; and the Grand Duke also bought, in 1553, from Vanderwelt those magnificent tapestries of *The Creation of Man and Woman* which are still to be seen in the Galleries of Florence.



"THE PARTING OF ROMEO AND JULIET." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE



"THE DEATH OF LAURA." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE

This art, which had flourished under the Medici as a splendid decorative accessory to their courtly life, survived for two centuries, but by the middle

of the eighteenth century was practically defunct. Yet a dead art for Europe it has never been, for in France the School of Gobelins survived, and



"THE MEETING OF DANTE AND BEATRICE." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE



"ABELARD AND HELOISE." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE

last century in England that fine decorative genius, William Morris, attempted its revival, with no small measure of success, while in Florence within late years Count Nicola Marcello has revived an art which ought to reclaim its tradition in these historic surroundings. The Count has devoted the upper floor of his villino in the Via Solferino at Florence to the work of his looms, and in the painter Elio Mazzi, if he does not possess all that imaginative beauty of type and wonderful feeling for line which made our Burne-Jones an unequalled designer for tapestry, Count Marcello has found a valuable assistant, a draughtsman of great richness of invention and exquisite finish of design.

What is the real scope of this art of tapestry? It is a question which presents its own difficulties, but which is indispensable to a sound judgment of any modern revival of this delightful art of the Middle Ages. Fundamentally tapestry is decorative; and any attempt to rival the tones and colours of actual nature is outside the limits of the art and invites failure. Raphael and François Boucher are great names in art, but in this particular they may have been misled by their own brilliant abilities. For tapestry—as has been pointed out—cannot justly be considered as woven painting. While the painter can often obtain his impression with a few skilful touches, the tapestry-weaver must advance slowly, watching always with close attention for the harmony of effect; while

the painter can vary at will the colours on his palette, the weaver cannot go outside of those which are set ready to his hand, and in whose subtle blending lies the mastery and the secret of his craft.

"Tapestry," says Count Marcello himself, "by its very nature a rebel to the innovations and resources of mechanical skill, was always and in every epoch made by hand. . . . The countless difficulties of the technique are learnt and overcome only with long practice. For this reason the apprentices commence with executing designs for leaves, flowers, and fruit, and weave at first small industrial commissions for coverings of chairs and sofas. . . . then, when their apprenticeship is completed, the pupils, who are generally taken at the age of fourteen to fifteen, pass on to the true and real tapestry in its more or less difficult parts, and specialise according to their capacity and natural inclination in the work which is slower and more exact and costly. Tapestry, besides, can never be separated from furniture making. . . . and hence a real school of tapestry must be also a school of decoration. My own dream, therefore, has been, in reviving this forgotten art, to secure the existence of my modest school, so that, if fortune smiles upon my efforts, it may gradually renew all that rich decoration and equipment in this respect which gave such splendour to our lordly houses in the olden time."

Art School Notes

To do this—to revive a form of art which, as he says only existed within Italy at Rome, and outside Italy in the tapestries of Larsson and Boberg in Sweden, of Merton Abbey in England, and the ancient tapestry factory in France of the Gobelins, supported by the Government, Count Marcello needed to study his subject thoroughly, to go to the old tapestries themselves to learn their secret, and, finally, to locate his factory, to select his first apprentices from intelligent girls just leaving the primary schools, and also to give them that elementary training in art which is indispensable for the tapestry weaver. Just as he had succeeded in this and had found in Sig. Elio Mazzi a designer of imagination and a fine sense of colour, forming around him in Florence a little group of intelligent and enthusiastic assistants, the terrible conflict of the nations of Europe broke out, and though the intervention of his own country on the side of the Entente has, I know, his entire approval, it has materially hindered the progress of the undertaking and the realisation of the aims to which he has devoted himself for so many years, so that he is now able to continue his school of tapestry at Florence only under great economic difficulties. It is for this reason that such an artistic effort, belonging to the best traditions of Florentine art creation, has a special claim upon English sympathy and support. S. B.

PARIS.—The journalistic side of art has lost one of its most prominent representatives by the death of Auguste Dallery, who in 1879 founded the "Journal des Arts" and continued to take an active part as its director until the beginning of the war, when his son Etienne Dallery and most of the members of his staff having been called to the colours, the publication of the paper was interrupted. Mons. Auguste Dallery, who had reached his eighty-fifth year, was trained for the legal profession, and when in later years, after holding responsible administrative appointments, he devoted himself entirely to art matters, he was instrumental in disseminating among artists a knowledge of the laws affecting their interests. Some years before he founded the "Journal des Arts," he had had practical experience of the sale of works of art at the Hôtel Drouot through being associated with a well-known commissaire-priseur Me. Charles Pillet, and it was primarily with the object of furnishing the public with a compte-rendu of these sales that he started his journal. The high esteem in which he was held

by the art world of Paris is well expressed in the tributes paid to his memory by the French daily journals. "Auguste Dallery," says the "Figaro" in its obituary notice, "était un critique averti, qui avait suivi avec attention le mouvement de l'art depuis un demi-siècle, et qui avait consacré aux artistes des articles pleins de finesse et de bonhomie . . . Il laissera d'unanimes regrets à tous ceux qui l'ont connu ou consulté."

ART SCHOOL NOTES.

LONDON.—The winter session of the Central School of Arts and Crafts, Southampton Row, will begin on September 20, and the inaugural lecture will be delivered on October 8 by Professor Selwyn Image, Slade Professor of Fine Art in the University of Oxford, whose subject will be "The Work and Influence of John Ruskin." Prof. Image has also arranged to deliver a consecutive course of lectures on Friday afternoons during the session, dealing with "Some Historical Aspects of Art." Though the programme of classes for the session shows little deviation from that of previous sessions, the war is responsible for numerous changes in the staff of instructors, as many as twenty-five of those who were on the list a year ago having relinquished their appointments to join his Majesty's forces. Mr. Niels M. Lund will take charge of the etching class in place of Mr. Luke Taylor, who holds a commission in the Loyal North Lancashire Regiment. Mr. A. S. Hartrick, besides assisting in the school of painting, has been appointed to take charge of a special class in tempera painting. Mr. Douglas Cockerell has arranged to resume the direction of the school of bookbinding which he originated in 1897, when the work of the institution was carried on in the temporary premises in Regent Street. The list of students of the Central School who have joined the colours comprises over two hundred names.

At the Chelsea School of Art carried on in connection with the South-Western Polytechnic, Manresa Road, two scholarships, each of the annual value of £24, are awarded to enable students to study illustration work, the course of study being so arranged as to lead directly to the execution of saleable commercial work. The scholarships are known as the "Christopher Head" scholarships; they are open to all and have few restrictions attached to them.

Reviews and Notices

REVIEWS AND NOTICES.

Ex Libris engraved on Wood. Twenty plates, preceded by a study by Count Dr. L. A. Rati Opizzoni on "The Movement of Wood-Engraving in Modern Italy." Preface by Ettore Cozzani. (Turin: Edizioni d'Arte, E. Celanza.)—The process of wood-engraving in Italy of to-day, although the art was practised under the influence of the Renaissance with minute attention and success, is of comparatively recent growth, and owes very much to the initiative and personal influence of the painter Adolfo de Karolis. He it was who seems to have given the first impulse in Italy to this modern school of wood-engraving; and though his work was free in its treatment of material—and as such was possibly criticised by Professor Camille Monnet when he said of these Italian wood-engravers in his "Considerations sur la Xylogravure en Italie": "Ils gravent sur n'importe quelle essence de bois, sur n'importe quelle surface peu plane ou mal polie: ils se servent de n'importe quels outils de menuisier ou d'horloger"—there can be no doubt of its originality and creative force. The illustrated cover of D'Annunzio's "Francesca da Rimini," published by Treves at Milan in 1903, confirms this statement. De Karolis also worked for the "Hermes," a periodical which was founded in the year following and had a very brief career. Then followed a period of stagnation, but in 1912, under the vigorous initiation of Ettore Cozzani and the architect Franco Oliva, there appeared in Spezia the "Eroica, a Collection of Poetry"; and this impulse was continued under the same two indefatigable workers for their craft in the International Xylographic Exhibition held, soon afterwards, at Levanto. Among the twenty plates in the present work we note especially one by De Karolis (vii.), and another by Carlo Sensani (ii.) which seem aptly to illustrate this artist's views of treatment. "Wood-engraving," he writes, "is in itself an art simple and complete, in which excess of clever technicalities is useless and often dangerous. With the wood alone the finest effect can be obtained; wood-engraving is beautiful in so far as it feels the wood, and it is necessary to keep in view the sentiment of the material itself." Of the five plates by Emilie Mantelli, a student of the Florence Academy, two (Nino Oxilia and Grace Latimer Jones) evince some of the best qualities of this craft; and commendable also is the colour plate by Riccardo Fantoni from three separate blocks. But there are some notable omissions; there is nothing by Professor Monnet or Gino Barbieri,

and from both De Karolis and Sensani there is but one plate each. The work is a record, though not a complete one, of an interesting movement in graphic art.

Catalogue of Drawings by Dutch and Flemish Artists preserved in the Department of Prints and Drawings in the British Museum. By ARTHUR M. HIND, M.A. Vol. I. Drawings by Rembrandt and his School. (Printed by order of the Trustees.) 12s. net. This volume, as we learn from an introductory note by Mr. Campbell Dodgson, the Keeper of the Print Room at the British Museum, is the first of a series projected to form a complete catalogue of the Dutch and Flemish drawings under his charge—a very extensive collection, originating in the Hans Sloane bequest more than a century and a half ago, and reinforced at intervals by very important bequests and purchases, the chief sources within the past century being the Payne Knight Bequest (1824), Sheepshanks Collection (1836), the Malcolm Collection (1895), and the Salting Bequest (1910). In this first volume, embracing the drawings of Rembrandt and his School, every page of the catalogue bears witness to painstaking research and discrimination. Mr. Hind has devoted years to an intimate study of the etchings and drawings of the great Dutch Master and his numerous disciples and imitators, and the knowledge gained in this way and by consultation of other eminent authorities, such as Hofstede de Groot, has enabled him to sort out the material with a high degree of definiteness as to authorship where that is ascertainable. The series of plates appended to the Catalogue comprises reproductions in half-tone of about a hundred and sixty of the drawings; they make no pretence to being facsimile, but they will be of use to the student and connoisseur as showing the salient characteristics of the draughtsmanship of the artists dealt with.

French Sculpture of the Thirteenth Century is the title of a portfolio published by Mr. Lee Warner for the Medici Society (7s. 6d. net) and containing seventy-eight examples of masterpieces of mediæval art illustrating the works at Reims, and showing their place in the history of sculpture. Mr. Arthur Gardner furnishes an introduction and notes on the illustrations, which, besides sixteen examples from the Cathedral of Reims, where, as he remarks, the most perfect development of mediæval art was to be seen, include a representative selection from Chartres, Amiens, Rouen, Auxerre, Le Mans, Paris, Bourges, Soissons and other cathedrals.

The Lay Figure

THE LAY FIGURE: ON SOME ASPECTS OF ART TEACHING.

"THERE seems to be a general tendency at the present time to revise our social and political habits and to search out ways of amending our national methods," said the Art Critic. "I hope that while we are in this frame of mind the need for improvement in our system of art education will not be forgotten."

"Does it call so urgently for improvement?" asked the Art Master. "Does it not answer its purpose quite reasonably well as it is?"

"No, indeed," replied the Critic. "It has, I think, its full share of imperfections; and now is the time, while we are in the mood for self-criticism, to recognise them and to do our best to remove them."

"But our methods of art education have been thoroughly reformed during the last few years, so surely there is no need to upset them again now," objected the Art Master. "They are efficient enough, and to pull them to pieces merely for the sake of change would be absurd."

"Are they so efficient?" questioned the Critic. "Have they attained perfection? Has the thorough reform you talk about eliminated all deficiencies? I think not."

"And I think with you," broke in the Manufacturer. "I look at the question, naturally enough, from my own point of view: and I can only say that in art education as it is at present conducted I find many deficiencies which might be corrected."

"Why, it is particularly in the interests of men like you that the changes I am talking about have been made in our system of art education," cried the Art Master. "We have altered the whole scheme of teaching expressly to fit the students for their work as designers and workers in various forms of industrial art."

"Yet you have not succeeded in making this scheme agree with the ideas of the men who are expected to employ these students," commented the Critic. "That is just my argument. Evidently you have not yet got the scheme right if the manufacturers, including even those who are known to take a keen interest in your art schools, are still able to say that it does not produce the results which they expect."

"But what more can we do?" asked the Art Master. "We train our students thoroughly in the principles and practice of design; we give them a comprehensive knowledge of all schools of

decorative art; we teach them to draw and to paint; and we impress upon them the value of sound tradition. Where are the imperfections in such a system?"

"That is for you to discover," retorted the Manufacturer. "I can only judge by results. These students of yours, with all their training, are very rarely of much use to me when they come to my works fresh from school. They are excellently trained, no doubt, but their knowledge is so largely theoretical that they have to be taught from the very beginning the practical side of what they have to do. Cannot you save me a good deal of that trouble?"

"Ah, yes, that is the point!" exclaimed the Critic. "There is too much theory and too little practice. What I should call the right training for the designer includes the actual knowledge of how to do things. He should not only be able to design but also to make the things he designs. He must be an artist of course, but a craftsman as well."

"Do you mean to suggest, then, that the art school should be turned into a workshop?" asked the Art Master.

"Well, why not, if the student is to take his place in a workshop when he leaves school?" returned the Manufacturer. "Why not accustom him from the very beginning to the part that he intends to play?"

"Yes, and why not make him a thorough workman while you are about it?" agreed the Critic. "Let him learn his trade while he is at school so that he can go straight to the work that awaits him outside. He will be all the better artist, I believe, if he knows how to put his ideas into actual shape."

"He will be very much more the sort of artist I want," declared the Manufacturer; "because he will not put before me suggestions so impossibly complicated and so impractical that it is simply waste of time to consider them at all."

"That is true," said the Critic. "As a craftsman he will know the value of straightforwardness and simplicity, and he will have learned the artistic importance of fitness in his design. He will curb any tendency he may have in the direction of redundancy or extravagance because he will perceive that this tendency inevitably leads him to impractical results and to wasted labour. He will know what he can do because he will know how it should be done."

"Oh dear, more reforms!" sighed the Art Master.

THE LAY FIGURE.

Foreign Painting at the Panama-Pacific Exposition

FOREIGN PAINTING AT THE PANAMA-PACIFIC EXPOSITION BY CHRISTIAN BRINTON

IF it was the Dutchmen of the seventeenth century who freed painting from influences that were frankly monastic and monarchical, it was the Frenchmen of the nineteenth who initiated what may be described as the modern movement. For those who confess to a passion for precision, it is well to recall 1870 as the date which marks the starting point of the contemporary school. It was in the spring of this year, when visiting his friend De Nittis in the environs of Paris, that Manet painted the luminous, fresh-toned canvas entitled *The Garden*, disclosing a delightful family group, seen in the open air under the spreading trees. Following the war, French art evinced renewed vigour, the Impressionists, after an arduous struggle, finally succeeding in demonstrating to a recalcitrant public the fluid beauty of atmosphere and the

charm of simple, everyday scene. On all sides there was a spontaneous return to life, nor was this tendency without perceptible influence upon the painting of the day. It is this re-affirmation of the fundamental race spirit which those who organized the French Section at San Francisco have endeavoured to illustrate. The display shows on one hand what France, despite defeat, was able so rapidly to accomplish, and on the other that which she is now in the fullness of her power currently achieving.

You cannot stroll through the Retrospective

Exhibition, which is housed in the imposing French Pavilion, without having vividly revived certain early, unforgettable memories. Here is Manet's *Balcony*, showing Mlle. Berthe Morisot, the painter Guillemet, and their companion, grouped behind the familiar pale green grating. There is Besnard's *Portrait of Alphonse Legros*, while a few paces farther along Carrière's *Christ* looms out of a vague, suggestive, spirit kingdom. Puvis is here, and so are Degas, Fantin-Latour,

Renoir, Cazin, and the sumptuous and hieratic Gustave Moreau. Certain of the more radical figures, including Cézanne, Gauguin, and Toulouse-Lautrec are also on view, though, alas, but meagrely presented. The atmosphere of the Luxembourg has in brief been transported to San Francisco with the coming of these canvases which, in a sense, constitute the vanguard of modernism. It is a notable collection, and while as a rule the best examples by the various artists are not in evidence, yet enough remains to convey the essential message of the men selected.



French Section, Panama-Pacific Exposition

THE COMMUNICANTS

BY LUCIEN SIMON

If the galleries in the Pavilion constitute a species of miniature Luxembourg, those devoted to French painting in the Palace of Fine Arts offer a judicious résumé of current Salon activity. Designed to include work done during the past five years, one notes with pleasure subjects by Besnard, Blanche, Cottet, Dauchez, Le Sidaner, Roll, and Simon as well as a few by such relatively advanced spirits as Maurice Denis, Signac, and Vallotton. A scrupulously sustained eclecticism distinguishes the offering as a whole. It is patently, indeed almost painfully, apparent that

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an attempt has been made to reconcile all differences, to fuse all factions into approved official concord. The result, as may be anticipated, is unconvincing, for in like circumstances conventionality invariably triumphs. Those already familiar with contemporary French painting will experience scant difficulty in arriving at their respective conclusions. They will know instinctively what to accept and what to condone. With the general public, matters are

lurks an intellectual integrity that sooner or later discloses itself to view. And in every Frenchman may be found a substratum of classicism, the function of which seems to be the constant simplification of form and clarification of feeling. It is some such impression that you will doubtless gather from a study of the French Section at San Francisco. While not particularly stimulating, the ensemble serves its purpose sufficiently well. To demand more in these



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THE PAINTERS

BY FÉLIX VALLOTTON

more complicated. The art of France is, nevertheless, sufficiently diverse to satisfy all demands. It presents a mixture of academic restraint and seemingly rampant radicalism. So great is the productivity of this marvellous people that every conceivable artistic manifestation finds place upon exhibition wall. The most antithetical tendencies flourish side by side and appear to attract an equally numerous and ardent following.

And still, despite its amazing complexity, French art remains inherently sane, balanced, and logical. Beneath each apparent eccentricity

tumultuous times would be manifestly ungracious.

Though the Frenchmen have for close upon a century furnished the most potent impetus known to the artistic world, it is only recently that the Italians may be said to have come into their own. The foremost figures in the development of latter-day Italian painting are Domenico Morelli and Giovanni Segantini, the one a fervid naturalist, the other the founder of the Divisionist School. It is unnecessary here to discuss the career of the ardent Neopolitan, who passed from the pose of romanticism into the pure light of day, or to

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detail the heroic life struggle of the painter of Alpine scene, who became one of the imperishable masters of the closing years of the last century. Though neither Morelli nor Segantini is represented in the Palace of Fine Arts, we have, in partial compensation, an interesting group of men mainly from Rome, with a casual sprinkling of Venetians.

Conceived along the same conservative, not to say conventional, lines as the French Section, the Italians nevertheless appear to distinctly better advantage, owing to the unique effectiveness of their installation. You here observe the influence of Vienna, which comes to us via Venice, for in these spacious, bright-toned galleries you may readily fancy yourself at one of those admirable expositions in the Giardini Pubblici which have done so much to stimulate southern European taste. Prominent among the exhibitors at San Francisco is the amazing Mancini, who sends three pseudoportraits, surcharged with pigment and saturated with sheer Latin lusciousness of tone.

The magician of the Via Margutta is indeed incomparable as ever, and quite obliterates his associates. The prismatic palette of Camillo Innocenti, which has lately acquired a certain Gallic grace, is seen to advantage in a

quartette of canvases, the best of which is *The Green Shawl* which, by the by, is the earliest in date. If Innocenti has become a modified, mundane impressionist, Ettore Tito remains a fluent exponent of genre and figure painting who,

likewise, appears to more purpose with an older work, *The Procession*, which carries one's memories back a full score of years to the Venice Exposition of 1895.

A glance about the galleries will be sufficient to disclose a number of excellent works, among which must not be overlooked Giuseppe Mentessi's austere and imaginative fantasy entitled *The Soul of the Stones*, Emma Ciardi's *The Avenue: Boboli Gardens*, and two sensuous colour invocations by Enrico Lionne, designated respectively as *Red Roses* and *The Return of Divine Love*. The latter contributes the only modern note to a display the significance of which would have been considerably augmented by a reasonable concession to more progressive taste. One regrets in particular the entire absence of the Divisionist School, already referred to,



Italian Section, Panama-Pacific Exposition

THE BOHEMIAN

BY ANTONIO MANCINI

which owes its inception to Segantini and Previati. This group, which includes such unquestioned talents as Carlo Fornara, Cinotti, Ramponi, Zanon, and others, appeared with signal success at the Latin-British Exhibition at Shepherd's



Portuguese Section, Panama-Pacific Exposition

THE NIGHTINGALE'S VERANDA
BY JOSÉ MALHÔA



Italian Section, Panama-Pacific Exposition

Collection of Mr. Nicola Bonfilio, Los Angeles, California

THE PROCESSION
BY ETTORE TITO

Foreign Painting at the Panama-Pacific Exposition



Uruguayan Section, Panama-Pacific Exposition
INTERIOR OF CAFÉ

BY MANUEL ROSÉ

Bush three years ago. Their work is luminous and anti-academic, and no survey of contemporary Italian painting which does not accord them adequate consideration can claim completeness.

Not the least disappointing feature of the Exposition is the lamentable absence of Spain, the one foreign country whose co-operation would seem to have been essential to the undertaking. In default of any sort of official participation, a few stray Spanish artists appear to have found their way to the Pacific Coast. Among these it may not be amiss to cite the names of Eliseo Meifren, Gonzalo Bilbao, and the brothers Zubiaurre, all of whom have contributed work of varying merit. As it happens, however, Peninsular art has not been entirely overlooked, for revolution-ridden little Portugal comes gallantly to the rescue. The three leading Portuguese painters of the day, Columbano, Malhoa, and

Selgado reveal themselves as able personalities. Columbano is a portraitist of the older persuasion, possessing a discerning grasp of character and a subdued, dignified sense of colour. One recalls Watts in confronting the serious, earnest physiognomies of his poets, players, and men of affairs, saving for the fact that the Englishman never drew or modelled with such suave surety. In Malhoa is disclosed the leading Portuguese painter of genre subject. Somewhat suggestive of the Valencian Sorolla, though without the latter's superlative dexterity, Malhoa achieves his best effects in such episodes as *The Night-*

ingale's Veranda, where his sympathy with native type and mastery of diffused light find congenial scope. With Selgado may be coupled his most successful pupil, Adriano de Sousa-Lopes, the Portuguese Commissioner of Fine Arts, whose facile brush and spontaneous love of colour have, despite his lack of years, won for him a distinguished position among the men of the younger generation.

The manifest traditionalism that, at San Francisco at least, characterizes the art of the foregoing nations, could scarcely fail to repeat itself in the production of those countries which are in a measure directly dependent upon European inspiration. If it is difficult to discover much that is vigorous or individual in the work of North Americans, still more so is it hard to perceive originality and independence of temper among our neighbours farther south. As the

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most prosperous and progressive of the South American republics, Argentine not unnaturally evinces keen interest in matters artistic. Princely private collectors such as the late Señor José Prudencio de Guerrico, Señor Santamarina, and Señor Pellerano have done much toward familiarizing the public of Buenos Aires with the best contemporary European work. Regular and special exhibitions also contribute their share, yet the vital impulse must always come from the

Rome. They inevitably come under influences more official than fecund, and this may be described as the cardinal defect of their production. They give us types from Tuscany or Chioggia rather than racy and indigenous Argentinos. Thanks, however, to the recent organization of the society known as Arte Nacional, such cosmopolitan pretensions are being corrected and interest is being concentrated upon themes which are native and local. In the



Argentine Section, Panama-Pacific Exposition
THE YOUNG LANDLADY

BY JORGE BERMÚDEZ

individual himself. The final result rests with the artist, and it is a pleasure to record that creative as well as cultural conditions in the Argentine show unmistakable promise.

Just as France is the foster mother and chief instructress of the painters and sculptors of North America, so Italy acts in similar capacity toward South American aspirants. The students of the Argentine, desirous of completing their training, go by preference to Turin, Florence, or

work of Jorge Bermúdez, Pompeo Boggio, and Alberto Lagos are welcome evidences that European predominance is on the wane. The landscape painters, too, notably Américo Panozzi and his colleagues, are disclosing more personal charm and freshness of vision.

And thus, while your first impression of the Argentine Section at San Francisco may prove disappointing, you will, upon closer inspection, find not a little to interest and admire. Artistic-

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ally speaking, the Argentinos are awakening to their inherent possibilities. From the dean of the native school, Eduardo Sívori, to Antonio Alice, one of the youngest members of the group, the spirit seems encouraging and the desire to accomplish something is increasingly manifest. A word of praise should, in conclusion, be accorded the disposition of the exhibit in the Palace of Fine Arts and the unfailing urbanity of those in charge. Señor Oliva Navarro achieved a most satisfactory result with the single room placed at his service, and in his efforts enjoyed the loyal and sympathetic support of his fellow commissioners, Señores Anasagasti, Del Campo, and Masante.

We shall not, at the present juncture, pause to consider the showing made by other Latin-American countries such as Uruguay, Cuba, and the Philippines. Isolated individuals, including the Uruguayan, Manuel Rosé, and the Cuban, Leopoldo Romanach, may rise above the level, yet the general average is wanting in both decision and distinction. It is furthermore not our immediate intention to treat the comprehensively organized exhibits of China and Japan, or the miscellaneous contents of the Annex. These informal impressions do not aim to be exhaustive, but merely to bring under closer scrutiny certain salient features of development. Surveying in kindly, equable perspective the undertaking as a whole, one can scarcely resist the conclusion that its chief shortcoming is a lack of coherence. This pageant of art, as it has been christened by coastal panegyrists, while imposing, is wanting in simplicity. A less pretentious, and at the same time more concisely formulated programme, must assuredly have produced different results. Judged for example by the standard set biennially at Venice, we have not, thus far, solved the problem of assembling a satisfactory exhibition of international painting and sculpture. Choice should be more discriminating, and there must above all loom behind such a task some concrete, unifying idea. We do not desire to see, nor should we be subjected to, all art, but rather those manifestations of artistic activity which alone illustrate certain specific principles. It is not the spectacular, nor is it mere numerical strength, that we are after. It is that which is vital and significant.

While maintaining the requisite critical balance, one must not, however, lose sight of the positive good accomplished by the Panama-Pacific Ex-

position. The three great cultural waves which swept across the country following the expositions at Philadelphia, Chicago, and St. Louis have finally overlapped the Rockies. Upon the Pacific slope the combined achievements of Europe and America meet and mingle with the mellow legacy of Indian and Spaniard and the subtle magic of the Orient. Geographically speaking, the circle is complete. It merely remains to be seen how far this flood from the perennial fountain of beauty can enrich a parched and aspiring community.

MODERN ART

IN a discerning attitude towards painting, partly through want of knowledge, partly through lack of interest, the public stands severely aloof. Amongst the cognoscenti, art lovers and critics, however, a continuous see-saw wages between the followers of academic principles and the adherents of Cézanne. No one straddles the plank with a tighter grip than Willard Huntington Wright, who with all the arts of balance holds down the Academy and maintains aloft the apostle of modernism. In the July issue of *The Forum* this able critic in a scholarly discourse upon Cézanne discloses, within necessary limits, the trend and bearing of modern art as displayed in the canvases of this great master. No one hitherto has probed so seriously and efficaciously; he has demonstrated with great clarity Cézanne's production of rhythmic form by the means of the functioning elements of colour; his poising in three dimensions the elements of light in such a manner as to reproduce the exact logic of nature's methods; the impetus given to the purification of aesthetic form by distorting and disguising the aspects of materiality; his attainment of depth and perspective in formal composition by applying, through the medium of paints, the stereoscopic principles to art; his simultaneous composition of drawing chiaroscuro and light as a unique whole, all of which produced rhythmic form spontaneously; his motif form of organization.

On the following page commences an article by the same author on "Synchronism," which is derived practically complete from his work "Modern Painting," just published, and which probably for many years to come will be the last word on the Moderns by a man who has made them his life study.

Synchromism

SYNCHROMISM BY WILLARD HUNTINGTON WRIGHT

THREE great epochs in painting have been brought to a close. The first was the longest, and extended through more than two centuries. The last two epochs have required less than a hundred years for their fulfilment. Each cycle dealt with a specific phase of painting and developed that phase until its technical possibilities were exhausted. The ultimate aim of all great painting was purification, but before that could come about many theories had to be tested; many consummations had to take place; many problems had to be solved. In the course of this evolution many irrelevant factors found their way into painting. The men of the first epoch used primitive and obvious materials to express their forms. When the new means were ascertained by modern painters, it was necessary to eliminate the former media. The subject-matter of painting—that is, the recognisable object, the human obstacle—had to be forced out to permit of the introduction of colour, which had become an inseparable adjunct of form. To effect the coalition of pure composition and the newer methods was a difficult feat, for so long had the world been accustomed to the pictorial aspect of painting, that it had come to look upon subject-matter as a cardinal requisite to plastic creation.

The first epoch began with the advent of oil painting about 1400, and went forward, building and developing, until it reached realisation early in the seventeenth century. Knowing that organised form is the basis of all aesthetic emotion, the old masters strove to find the psychological principles for co-ordinating volume. Their means were naturally superficial, for their initial concern was to determine what they should do, not how they should do it. In expressing the form they deemed necessary to great art, they used the material already at their disposal, namely: objective nature. They organised and made rhythmic the objects about them, more especially the human body which permitted of many variations and groupings and which was in itself an ensemble. And furthermore they had discovered that movement—an indispensable attribute of the most highly emotional composition—was best expressed by the poise of the human figure. Colour to these men was only an addendum to drawing. They

conceived form in black and white, and sought to reinforce their work by the realistic use of pigments. That colour was an infixed element of organisation they never suspected. Their preoccupation was along different lines. The greatest exponents of intense composition during the first epoch were Tintoretto, Giorgione, Masaccio, Giotto, Veronese, El Greco and Rubens. These men were primarily interested in discovering absolute laws for formal rhythm. The mimetic quality of their work was a deputised consideration. In Rubens was consummated the aims of the older painters; that is, he attained to the highest degree of compositional plasticity which was possible with the fixed means of his period. In him the first cycle terminated. There was no longer any advance to be made in the art of painting until a new method of expression should be unearthed. However, the principles of form laid down by these old masters were fundamental and unalterable. Upon them all great painting must ever be based. They are intimately connected with the very organisms of human existence, and can never be changed until the nature of mankind shall change.

After Rubens a short period of decadence set in. The older methods no longer afforded inspiration. About the beginning of the nineteenth century the second cycle of painting was ushered in by Turner, Constable and Delacroix. These men realising that, until new means were discovered, art could be only a variation of what had come before, turned their attention to finding a procedure by which the ambitions of the artist could be more profoundly realised. This second cycle was one of research and analysis, of scientific experimentation and data gathering. The new men first made inquiry into colour from the standpoint of its dramatic potentialities. Naturalism was born. While Delacroix was busy applying the rudiments of colour science to thematic romanticism, Courbet was at work tearing down the tenets of conventionalism in subject-matter, and Daumier was experimenting in the simultaneity of form and drawing. Manet liberated the painter from set themes, and thereby broadened the material field of composition. The Impressionists followed, and, by labourious investigations into nature's methods, probed the secrets of colour in relation to light. The Neo-Impressionists went further afield with scientific observations; and finally Renoir, assimilating all the

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new discoveries, rejected the fallacies and rationalised the valuable conclusions. In him was brought to a close the naturalistic conception of painting. He was the termination of the second cycle. During this period, the older laws of composition were for the most part forgotten. The painters were so absorbed in the essential character of colour and light and the new freedom of subject selection that they lost sight of all that had preceded them. But by finding new weapons with which future artists might achieve the highest formal intensity, they opened up illimitable vistas of aesthetic endeavour; they made possible the third and last cycle which resulted in the final purification of painting.

Of this cycle Cézanne was the primitive. Profiting by the Impressionist teachings, he turned his attention once more to the needs of composition. He realised the limitations of the naturalistic conception, and created light which, though it was as logical as nature's, was not restricted to the realistic vision. Colour with him became for the first time a functional element capable of producing form. The absolute freedom of subject selection—a heritage from the second cycle—permitted him extreme distortions, and with these distortions was opened up the road to abstraction. Matisse made form even more arbitrary, and Picasso approached still nearer to the final elimination of natural objectivity, though both men ignored colour as a generator of form. They carried forward the work of Cézanne only on its material side. Then Synchromism, combining the progress of both Cézanne and the Cubists, took the final step in divorcing the illustrative object, and, putting aside all local hues, made colour an organic function. Thus painting reached its highest degree of purity and creative capability. The third cycle was closed.

This last movement was fathered by Morgan Russell and S. Macdonald-Wright, natives of the United States, though European by parentage and education. Russell approached his Synchromism by extending and completing the methods of the Impressionists who had observed that one always has the illusion of violet in shadows when the sunlight is yellow, and who in their painting represented the full force of light as yellow and its opposite extreme of shadow as violet. In observing that the strong light force gives us a sensation of yellow and that shadow produces its complementary of violet, Russell went further, and

discovered that quarter and half tones also possess colours by which they can be interpreted. He thus arrived at a complete chromatic interpretation of the degrees of light forces or tones. This method he aptly called the orchestration of black and white. For it he made no hard and set rules. From the first it was a highly plastic and arbitrary manner of expressing objectivity. By modulating from light to dark (from yellow to violet) not only was light conceived forcibly, but form resulted naturally and inevitably. This was the principle by which Cézanne achieved his eternal light which brought form into being; but the principle with him was subjugated to the influences of local colour, varying *milieu*, reflections, etc. Russell stated the principle frankly and applied it purely.

Macdonald-Wright approached his conception of Synchromism from the opposite direction. He had studied pure colour more from the standpoint of form than from that of light, and began to note the fluctuations of colours, their densities and transparencies. In short, he recorded their inherent tendencies to express degrees of material consistency. Thus with him a yellow, instead of meaning an intense light, represented an advancing plane; and a blue, while having all the sensation of shadow about it, receded to an infinity of subjective depth. The relative spacial extension of all the other colours was then determined, and a series of colour scales was drawn up, which gave not only the sensation of light and dark, but also the sensation of perspective. Thus it was possible to obtain any degree of depth by the use of colour alone, for all the intermediate steps from extreme projection to extreme recession were expressible by certain tones or pure hues.

The inspiration of both these new artists was classic in that they recognised the absolute need of organisation which, if it was not melodiously and sequentially composed, should at least be rhythmic. Both were striving to create a pure art—one which would express itself with the means alone inherent in that art, as music expresses itself by means of circumscribed sound. Having rationalised the palette, they set about making their form abstract, thereby eliminating entirely the illustrative obstacle. Form in painting had first been a meticulous imitation of natural objects. Later it developed into synthesis, then into pure composition. It reached a high degree

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of arbitrariness in Matisse, and disintegrated in Cubism. The Synchromists took the final step toward abstraction. Their desire was to express, by means of colour, form which would be as simple as a Michelangelo drawing, and which would give subjectively the same emotion that the Renaissance master gives objectively. They wished to create images of such logical structure that the imagination would experience their unrecognisable reality in the same way that our eyes experience the recognisable realities of life; that is, they wished to find an abstract statement of life itself by the use of forms which have no definable aspects. Their chief technical method of obtaining this abstract equivalent for materiality was to make use of the inherent and absolute movement of colours toward and away from the spectator, by placing colours on forms in exact accord with the propensities of those colours to approach or recede from the eye.

For years painters had realised that certain colours when applied to certain forms rebelled at the combination, that they refused to remain passively on the planes assigned to them. But the phenomenon was never given any penetrating study. The more sensitive painters merely changed their colours to more tractable ones, and thus avoided the inevitable conflict which followed the fallacious commingling of two highly affirmative elements. This clash between colour and form was not due to any error or idiosyncrasy of taste, but to the absolute character of each separate hue which demanded, for its formal affinity, a fixed and unalterable spacial extension. Had the older painters been more scientifically minded, they would have known that the associative and emotional characteristics of colour could not have existed in isolation, and they would have searched for its dominating and directing properties. Such a search would have led them to the meaning of colours in relation to volume; that is, to colours' formal vibrations which alone are capable of expressing plastic fullness. This vibratory quality is accurately applied in the Synchromists' paintings, with the result that their canvases exhibit a powerful voluminous force.

Where Cézanne obtained a block solidity by the intelligent addition of local colour to light and by the subtraction of light from local colour, the Synchromists reject all local colour and paint only with hues which express the desired

form. The position of a given volume in space dictates to them the colour with which that volume is to be represented. Consequently, a receding volume whose position is behind other volumes is never painted a pure yellow, for that colour advances toward the spectator's eye; and a solid volume which projects further than the others is never painted violet, for violet expresses not solidity but a quality of space, something intangible and translucent. All colours and tones are answerable to the law of natural placement. The law is not absolute; it does not anchor each colour at a specific and unchangeable distance from the eye, but it determines the relative position of colours in space according to the influence of environmental colours, thereby making their position both dependent and directing but none the less inevitable. The perfecting of this principle by the Synchromists introduced an added element of poise and a new emotion into painting—poise, because by changing a line or a colour, the formal solid constructed by interdependent colours would shift and adopt another position answering to the needs of the new order;—a new emotion, because colour in all painting before Cézanne had been used for ornament or for the dramatic reinforcement of drawing or subject; and in Cézanne colour had been employed to express subjectively the emotions of volumes found in nature.

Cézanne conceived all nature's qualities—form, colour, and tone—simultaneously. He was the first great realist, because nature dictated to him the colour he was to use. The Synchromists, on the other hand, used natural objects (before they had arrived at complete abstraction) to create organisations of pure colour, thus making formal expression a wholly subjective performance. This new method contained greater emotional potentialities than Cézanne's, for whereas the latter's palette was necessarily subdued in order to approximate to the attenuated gamut found in nature, the Synchromist's palette was keyed to the highest pitch of saturation. Cézanne's choice of colour was never absolute in the harmonic sense, because he depended entirely on taste and sensitivity. With the Synchromists the palette was completely and scientifically co-ordinated so that one could strike a chord upon it as surely and as swiftly as on the keyboard of the piano; the element of hazard in harmony was eliminated. This knowl-

Synchromism

edge of colour gamuts was not employed for ornamental niceties, but was converted into a method of creating an aesthetic finality other than that of form and line. If, in a complete balance of line and volume, the colour overweighs at any point into warm or cold, the poise of the whole is jeopardised and the finality obscured. The perfect poise of all the elements of painting, expressed by a single element of colour, is the final technical aim of Synchromism.

At the first exhibitions of Synchromists' paintings at Der Neue Kunstsalon, Munich, and at the Bernheim-Jeune galleries, Paris, the cognitive object was still in evidence. The forms, though distorted and disguised to meet the demands of composition, were naturalistic. At its début Synchromism failed to take the step from Cézanne to abstraction. Last year, however, the material as well as the methodic defecation had been reached by both representatives of this new movement. Both had struck out into the field of pure composition by means of abstract form, though each followed a different organisational scheme. In the old painters there is a definite formal foundation on which the canvas is rhythmically built, and, as a rule, the formal figure is repeated in miniature many times throughout the canvas. These form-echoes are defined and complete linear orders, and into them rhythm is introduced. In Russell, the process is reversed; with him the rhythm brings about the order. In Rubens there is a distinct and conscious development of line, but no development of form. Russell, in his later canvases, sets down a central form which dictates both the continuity of the picture and its formal complications. His generating centre is not like a motif whose character imprints itself on all its developments, but rather like a seed out of which the different forms grow—a directing centre which inspires and orders its environment. In fine, the surrounding forms are not a development of the central one, but a result of it. This type of composition corresponds to the melodic composition in music.

In the later works of Macdonald-Wright the motif or fugue form of composition is achieved. In Cézanne there are forms whose parallels are repeated in varied developments throughout the work and are rhythmically ordered into blocks. But while these forms resemble motif repetition, they are not generated by rhythm, but united by

it. In Macdonald-Wright's canvases the rhythmic continua of a central form constitute the movement of the picture as well as the final character of it. In his *Arm Organisation* in Blue-Green one can discern near the centre a small and arbitrary interpretation of the structural forms of the human arm. The movement of these forms throws off other lines and forms which, through many variations and counter-statements, reconstruct the arm in a larger way. Again, these lines of the larger arm, in conjunction with the lines of the smaller one, evoke a further set of forms which break into parts, each of which is a continuation or a restatement of the original arm motif, varied and developed.

With the *apports* of Synchromism there comes into being an art divorced from all the entanglements of photography, archaeology, allegory, drama, piecemeal creation, inharmonic groping, literature and data hunting. As Renoir completed the first cycle of modern art, so have the Synchromists completed the cycle of which Cézanne was the archaic father. They have discovered the concrete means wherewith to bring about his desires. It remains now for the painters of to-day and to-morrow to realise more fully the dreams of a higher art history. With the Synchromists there is no system or method other than a purely personal one. The word Synchromism, adopted by them to avoid obnoxious classification under a foreign banner, simply means "with colour." It explains no mannerism and indicates no special trait. It is as open a term as musician. As a school it can never exist. Indeed it is the first graphic art the application of whose principles cannot be learned by a course of instruction. Artists employing its means must depend entirely on their own ability to create. Russell and Macdonald-Wright have already repudiated the appellation of Synchromist, and call themselves simply "painters," for, since Cézanne, painting means, not the art of tinting drawing or of correctly imitating natural objects, but the art which expresses itself only with the medium inherent in it—colour. And the beauty of colour must grow out of its significant expression of form and not out of its pleasing aspects as design and decoration. Only when this lesson has been mastered by the artists of to-day and to-morrow will painting become as aesthetically potent as music, for only then will it have become dynamic.

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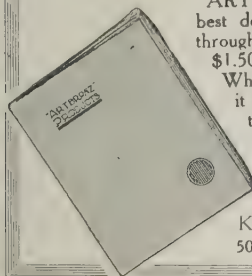
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and W. L. Walton

DURING the first half of the last century many able British artists devoted their talents to depicting the more important houses, making thereby an invaluable contribution not only to art but also to the historic and topographic records of the nation. In this respect the names of Joseph Nash and C. J. Richardson have always been prominent, and their drawings deservedly popular. But there were other artists worthy to be remembered, whose names are included in the above list. In selecting the drawings for reproduction preference has been given to subjects which possess a picturesque as well as an architectural interest. Many of these fine old houses have disappeared, or have been substantially altered since the original drawings were made, thus enhancing the practical value of the present work. The drawings now brought together form a companion volume to Nash's "Mansions of England in the Olden Time"—the Special Winter Number of THE STUDIO, 1905-1906.

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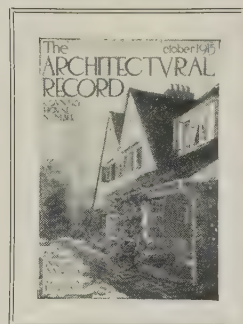
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SCHOOL NOTES

(Continued from page 14)



PORTRAIT STUDY BY FIRST-YEAR STUDENT
BOSTON SCHOOL OF PAINTING

perienced and successful instructors. The constructive principle on which the teaching is based is to show not only how to do a thing, but also why it is done. One afternoon a week is devoted to a practical demonstration of this principle on the part of the instructor, a method original with, and peculiar to, this school.

The illustration and commercial drawing courses are supplemented by a series of lectures on the processes of engraving and printing. All drawings in these courses are considered as made for the purposes of reproduction and prepared with this end in view. Several of these drawings each week are sent to the engraver and published at the expense of the school, with a view to studying the results for correction and future improvement.

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Miss Maud M. Mason's classes in the principles of composition and design and their application in the various handicrafts, and especially in the decoration of porcelain, will be resumed October 4, at her studio, 218 W. Fifty-ninth Street, New York, and at the Fawcett School of Industrial Art, Newark, N. J., on October 9.

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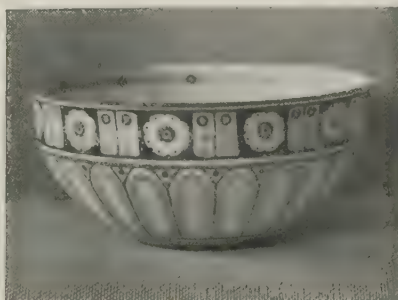
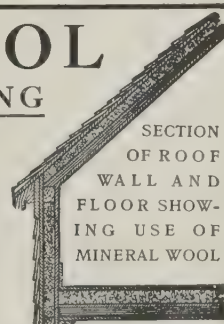
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¶In *Modern Painting: Its Tendency and Meaning* I have outlined a specific and coördinated basis for the judgment of painting. That beneath all great art there has been a definite animating purpose, a single and profound desire to reach a specific goal, has been but vaguely sensed by the general public and by the great majority of critics. And there are but very few persons not directly and seriously concerned with the production of pictures, who realize that this animating purpose has for its aim the solution of the profoundest problems of the creative will, that it is rooted deeply in the æsthetic consciousness, and that its evolution marks one of the most complex phases of human psychology. The habit of approaching a work of art from the naïf standpoint of one's personal temperament or taste and of judging it haphazardly by its individual appeal, irrespective of its inherent æsthetic merit, is so strongly rooted in the average spectator that any attempt to define the principles of form and organization underlying the eternal values of art is looked upon as an act of gratuitous pedantry.

¶But such principles exist, and if we are to judge works of art accurately and consistently these principles must be mastered. Otherwise we are without a standard, and all our opinions are but the outgrowth of the chaos of our moods. Those qualities in painting by which it is ordinarily judged are for the most part irrelevancies from the standpoint of pure æsthetics. They have as little to do with the picture's infixed greatness as the punctuation in *Faust* or the words of the Hymn to Joy in the *Ninth Symphony*.

¶*Modern Painting: Its Tendency and Meaning* inquires first into the function and psychology of all great art, and defines those elements that make for genuine worth in painting. Next it explains both the basic and superficial differences between "ancient" and "modern" art and points out the superiority of the new methods over the old. By this exposition is indicated the *raison d'être* of the modern procedure. After that, modern painters are taken up in the order of their importance to the evolution of painting during the last hundred years.

¶Before setting out to solve those problems of painting which have their roots in the very organisms of the science of æsthetics, I have posed a definite *rationale* of valuation. My principles are based on the quickening ideals of all great art, and, if properly understood, they will answer
(Continued on Page 21)

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AN ENGLISHMAN'S RECOLLECTIONS OF EGYPT, 1863 to 1887. With an Epilogue dealing with the present time, 1915.

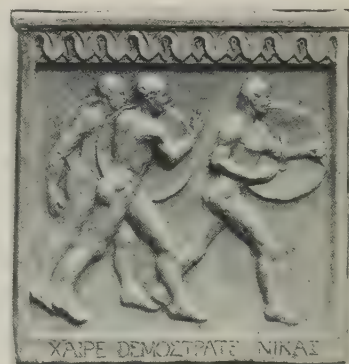
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He was in charge of the Egyptian Customs at the time of the revolt of Arabi Pasha, and he took an important part in the events of 1882; his account of that time is extremely interesting. He seems to have known everybody of any importance connected with modern Egypt, and shows an able grasp of the situation there. His book is a valuable contribution to the literature of modern Egypt, and the epilogue dealing with the present difficult situation there makes the book of particular interest at the present time.

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sketching for use in design and memory sketching of beautiful bits of ornament from famous designs, in the first year; exercises in colour and value scales, mathematics of spaces and values; working out of colour schemes and patterns to express abstract ideas and emotions; the making of pottery, weaving, simple book-binding and wood carving, block-printing, stencilling, embroidery, lettering and illuminating, for the second year; and the study of historic ornament—primitive, Egyptian, Greek, Roman, Byzantine, Romanesque, Gothic, Renaissance and Oriental; decorative compositions; sketching and memory exercises, with required reading on the history and philosophy of art, in the third year.



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Dorothea Warren O'Hara's classes in design and the decoration of ceramics will be resumed October first, in her New York studio. During the summer Mrs. O'Hara has been occupied in starting a small pottery in New York, where she expects to create some brilliantly colored stone-ware and majolica. Her work has received the highest award, the gold medal, at the Panama-Pacific Exposition, where her case of enameled ceramics is attracting much attention.



SKETCH OF HEAD BY STUDENT IN
DETROIT SCHOOL OF FINE ARTS

DETROIT SCHOOL OF FINE ARTS

Five years ago the School of Fine Arts of Detroit—formerly the Detroit Fine Arts Academy—came under the single control of its present director, and declared for independence in the various lines of study followed in the school. Holding rigidly to principle the students are allowed great latitude in execution with the result that through their development they remain individuals. Through the five years this freedom from conventional limitations has produced an increasing strength in the work that places the school in the first ranks of the country's institutions for art education. Private, with a limited students' list; independent, through being self-supporting, the school offers unusual



SKETCH FROM LIFE BY PUPIL OF
DETROIT SCHOOL OF FINE ARTS

Introducing a New Art Book

(Continued from Page 20)

every question which arises in the intelligent spectator when he stands before a piece of visual art, be it a Byzantine mosaic, a complicated organization by Rubens, a linear arrangement by Picasso or an utterly worthless anecdote in paint by an English academician. I have used the simplest terms possible so that my fundamental postulate will be comprehensible even to those whose minds are not trained in the complexities of æsthetic research.

In stripping art of its intriguing charm and its soothing vagueness it is not my intention to do away with its power to delight. To the contrary, I believe that only by relieving painting of its dead cargo of literature, archæology and illustration can it be made to function freely. Painting should be as pure an art as music, and the struggles of all great painters have been toward that goal. Its medium—color—is as elemental as sound, and when properly presented (with the same scientific exactness as the harmonies of the tone-gamut) it is fully as capable of engendering æsthetic emotion as is music. Our delight in music, no matter how primitive, is not dependent on an imitation of natural sounds. Music's pleasurable significance is primarily intellectual. So can painting, by its power to create emotion and not mere sensation, provoke deep æsthetic feeling of a far greater intensity than the delight derived from transcription and drama.

Modern painting strives toward the heightening of emotional ecstasy; and my *esthétique* is intended to pave the way for an appreciation of art which will make possible the reception of that ecstasy. With this object ever in view I have weighed the painting of the last century, beginning with Delacroix, Turner, Courbet and Daumier, and following its evolution through Manet, the early Impressionists, Renoir, the Neo-Impressionists, Gauguin and the Pont-Aven school, Degas and his circle, Cézanne, Henri-Matisse and the Post-Impressionists, Cubism, Futurism, down through Synchronism; and I have judged it solely by its ability or inability to call forth a profound æsthetic emotion. Almost any art can arouse pleasing sentiments. Only great art can give us intellectual rapture.

Willard Huntington Wright

MODERN PAINTING: ITS TENDENCY AND MEANING. By Willard Huntington Wright. Published by John Lane Company, New York and London. 354 pages. Twenty-eight full-page reproductions, four in color. At all booksellers, \$2.50 net.

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Mr. Lucas has shrewdly recognized that it requires no violence to caricature such an apologist of Germany as Sven Hedin. The skit effects its purpose most admirably, largely because it is never overdone. And the same level sarcasm and unexcited irony pervade the dry, mordant sketches of Mr. Morrow.

opportunities to the students, in more intimate association with the teachers and undisturbed following of any new idea that seems advantageous to the work, which covers the different forms of composition and work from life and memory, in the black-and-white and the different colour mediums.

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ILLUSTRATION BY STUDENT AT CLEVELAND SCHOOL OF ART

CLEVELAND SCHOOL OF ART

The Cleveland School of Art will offer this year several courses approved by the best educators of the country and individual to this school alone. A plan of study has been evolved having in mind the correlation of the academic training so essential to every artist and art student, and the principles of pure design. This correlation has proved most successful, as the exhibition shown in the school's gallery this summer has proven.

The school is well equipped to offer modeling, drawing and painting from life, and is also devoting much attention to industrial training. Special classes have been organized for the designing and execution of magazine covers and posters, illustra-



COSTUME DESIGN BY PUPIL IN CLEVELAND SCHOOL OF ART

JOHN LANE COMPANY, Publishers, New York

tions for children's stories, interiors, costumes, jewelry and silversmithing and overglazed decoration of china. It also offers a Normal Art Course for the training of teachers.

The growth of the school has been unique in that it has been built up on its merits and without the background of a Museum of Art. This year Cleveland will have a Museum of Art and the school is expected to gain much by its association.

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It will doubtless be a cause of satisfaction to painters, designers, illustrators, engravers, and photographers to know that there has lately been put upon the market a new white water color paint—one which is really a true white and which will cover the desired surface in a single coat, flows readily, dries quickly and dries opaque. Furthermore this new "Snow White" will not powder nor rub off after drying. Thorough tests have shown it to be unaffected by the action of sunlight or electricity, or by temperature. And it is "made in U. S. A." A painter of landscapes who has recently made the acquaintance of "Snow White" assures us that, judging by his experience with it to date, the manufacturer's claims for this new pigment are fully justified.

EDGAR M. WARD

THE recent death of this artist marks the passing of a notable figure from the field of art. Though Mr. Ward had not been a contributor to exhibitions in recent years, we recall with pleasure his important examples and it would seem fitting at this time to pause for a moment and reflect. Consider if we might what his work has meant to our art and means to us now. There is no overlooking the fact that he gave us in his allotted time a number of pieces quite in a class by themselves. Distinguished always by that superb drawing where, with remarkable fidelity and style he presented his interesting characters in their picturesque setting, combine with this his consummate skill as a painter and you have the making of a number of examples, many of which would stand high among a number of contemporary works. He was not a prolific worker, having given much of his time to instruction at the Academy, so much so that it had become proverbial in the profession to have studied under Ward and it might be added here that many pupils owe him a lasting debt of gratitude for guidance on that hard, uncertain road. He himself had travelled it in those early days abroad and accounts are given of him by old associates, of his popularity and how he led the student colony, American and English, while in Paris, who would later betake themselves to Pont Aven, France. How they all looked up to him, for he was honour student at the École de Beaux Arts, having been awarded highest marks in Cabanel's Atelier. In his time he more than fulfilled his promise. His picture at the Metropolitan Museum, *The Copper-smith*, stands not only as a signal example but may be counted as one among a number of examples which go to prove the value of his attainments.

IMPORTANT NEWS

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The old war bridges were sometimes like common men-at-arms as a Monmouth and Warkworth, still intact. A few were as gallant-looking as armored nobles at a tournament. Mr. Brangwyn in several pictures has done justice to the fortified bridges in France and Spain so that the student can compare the old time military foresight with the defenceless bridges built by modern genius, some of which are also depicted by Mr. Brangwyn.

Mr. Brangwyn's work is represented in this book not only by about forty plates in colour reproductions from pictures by the artist, but also by numerous black and white cuts drawn specially for the book. It forms therefore a unique Brangwyn Gallery.

Mr. Shaw Sparrow's special knowledge of Mr. Brangwyn's art (as exemplified in his well-known book on the subject), makes him peculiarly fitted for the task of writing the text, and moreover he has made an exhaustive study of bridges from every point of view, so that even apart from the illustrations the letterpress will be of the greatest interest and importance.

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